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E П r H ш # 14 # Rich Berman Update

Brannon Brasa by Larry Nemecek

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JOHN BILLINGSLEY

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ODMINIC KEATING Lt. Malcolm Reed

Ena. Travia Mayweather

LINOR PARK Ena. Hoshi Sato

.. 54 .. CONNOR TRINNEER Cmdr. Charlie 'Trip' Tucker III



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There are special issues, and then there are spe-

Here at the Official Star Trek Fan Club, you regular member/readers know we turn out a pretty fair theme issue once or twice a year. But even our

Bones McCoy" Kelley in 1999 pales in comparison to this baby.

You first-time readers - welcome aboard, by the way! - should know that the issue you hold is a very special one, conceived many months ago as the new series Enterprise began to take shape. We really wanted to go all out to spotlight this new, historic chapter of the Star Trek saga from cover to cover.

Literally, Because, for perhaps the first time ever, we have opted to drop all our regular columns (but the letters!) to get in as much as possible on the new cast, the new designs, the new format. And we mean that: there's a lot more to tell, from many more creative voices - but right now we bow to the wishes of producers, letting you soak up the details from week to week rather than read about them all up front. (Lest anyone worry: we will keep up a healthy dose of Enterprise coverage, but look for our regular columns and multi-series coverage back in these pages next issue.)

Still, what's inside this expansion to 96 pages is not exactly old hat. Most of our usual family of writers mobilized to get you these interviews and insights - and at a time when everyone was leery to divulge new data on long deadlines! Along with Kevin Dilmore, Deborah Fisher, Rich Handley and Matthew F. Saunders, we welcome onetime music writer Jeff Bond, of Film Score Monthly magazine, breaking out with a piece on design. And don't miss the auspicious Communicator debut of Trek scenic artist supervisor Mike Okuda, sharing his passion for real space with a timely look back at the real first spaceship Enter-

You'll also find here some perspectives, including a tribute to the

and foibles than the ships and crews we've already met - Enterprise looks to usher in not only a new tone of Trek, but a new generation of all-new fans and futurists. By the same token, we here at Communicator and the Fan Club hope that this special issue is but a glimpse of the new things coming your way in these pages as well as our fan clu exclusive collectibles. And what a great new look! Remember, the cyber-door is always open at stceditor@startrek.com for your complaints, questions or suggestions.

Lastly, the horrific events of Sept. 11 were literally still echoing as we the globe, let us all work and hope for the survival of Gene's vision of a shining, prosperous and unified world that not only tolerates but relishes in diversity, and shares its excitement throughout the cosmos.

LARRY NEMECEK, EDITOR

STAR TREK COMMUNICATOR.

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It's been a long spring and summer for fails anxious to hear about the new series, speculatopened. For this special issue, we decided to the pilot "Broken Bow" finally debuted last have been rendered moot by time, but we hope to present even those letters now as an historical record from an incredible year. Of course, by the time you read this issue, the queries and comments based on what has begun to air will already be flyina ...

And, as with our regular columns missing this issue, look for Communicator letters to

Montgomery" who was on the Saturday morning TV show Awesome Adventures? Let's hear

RUTH B. JACKSON

I'm writing to you today in regards to the fifth series of Star Trek. I am troubled that the tradition of having Star Trek in the title will no longer live on...

title is to let you know that no matter how bad things look, a better future is always possible. Now that Star Trek is not in the title, it seems like a piece of Mr. Roddenberry's vision has died. To me, Star Trek isn't just a show or a work of STAR TREK

SHAWN MCCARTY

Your last issue (#134) that had the latest in whole thing to where the pilot would not have

writers, etc.) will be having some of the classic races seen more often and the fans will get to

BRAD A. JACOBS

arm deeply troubled by the new prequel series, because it takes place in a time that has

Higgs allen Sett Balais für Lennis, solle allege (C. pp. spile), 200 kennis Lennis Lennis George, 2011 Utzl.
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Brancon Enga, Yoy Bro Sine Bomberg Müller Canama, Canaller Clark, von Casent, Isair Citoriagham, Dan Cary),
Loale Dohro, Dong Dersek, Mid Dumm, Jehn Eark, Juan Fernander Saneller, Judity Canada, Lini Canada, Lini Canada, Cana

COMMUNICATOR

cle and startrek.com the new series starts off in 2151. What worries me is the Romulan Wars mentioned first in the TOS episode "Balance of Terror." These wars supposedly take place in the 2150's culminating in the formation of the Federation in 2161. I have not heard anything from official sources stating that these important events will be dealt with or acknowledged. Of course the start of the war could be later war is only a few years ahead in the future relative to Enterprise and one gets the feeling from the way the wars are talked about that humanity had been out in space with warp drive a little longer than what Enterprise is establishing. MICHAEL RASMUSSEN

sounds very intriguing. I hope that works well! My question is about the Star Trek timeline in the new series. I am curious which approach will be taken. Will the original Star Trek timeline be used or will there be some adjustment made for the fact that, contrary to original timeline predictions, we did not have a Eugenics War in 1993, did not publish a book

about Chicago gangsters in 1992 and probably did not launch Khan into space in 1996?

(EDITOR'S NOTE --- Philip, those are TOS issues that modern-era producers have been 1996-era "Future's End" on Voyager [although that took place in the southwewst U.S., far from the African/Asian/Australian locale of the Eugenics Wars. We also tried to launch an orbital nuclear weapons platform the same week as Apollo 11 in 1969, and, by my watch, we're about to launch Nomad next year too. --- L.N.)

I wrote in an earlier letter voicing my concerns about the premise, but as I write this the premise has already been confirmed on UPN In order for a show based on the beginning of voring that the Marvel Trek comic ST: The Early Voyages had. During the early history of Starfleet, things had a "cowboy" kind of feel wasn't that advanced yet, considering it's set 100 years before TOS and ships were often months away from known Federation space. There was still a sense of wonder about what was out there and starship crews often bond-Spock called it "cowboy diplomacy."

new captain to be a bold decision. He is a bring in a lot of ratings for Trek since he was

series will be taking place on Earth in the past always been a Trekkie, but the shows dealing with Earth and parallel Earth, etc. are the least interesting to me. I like the other quadrants, their world, with other sentient beings and future scientific devices. Please, please don't RIC COOK

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9

COMMUNICATOR

AH TREK

REMEMBERING WHERE IT BEGAN

tig Matthew F. Saunders

When Game Roddenberry first began brainstorming ideas for the original STAR TREK nearly 40 years ago, little did he suspect the phenomenon he would be creating.



No one - if they're truly honest with themselves - ever sets out to create a modern myth, let alone one that's become not just an indelible part of Americana, but the entire world. But that he did.

To fans and non-fans alike, the names "Kirk," "Spock" and "Enterprise" have become an unmistakable part of our everyday lexicon. Even people who claim no interest in Trek whatsoever know what a Klingon is, and can invariably chant such mantras as, "Beam me up. Scotty," Just as classical mythologies sought to illuminate and celebrate an ancient world full of mystery, fear and wonder, so too does Star Trek use its science fiction trappings to reflect and canonize our own modern foibles, fears, aspirations and achievements.

But Star Trek and Roddenberry didn't become the stuff of legends overnight. The po-



bent on saving it from cancellation. But in the

When the axe fell in 1969, that should have been it. Cast and crew went their separate ways, and fans transferred their loyalties to new shows - or so everyone thought. But the little-show-that-could refused to die ... and the rest, as they say, is history.

generation of fans. In the process he proved that the concept's legacy was not just a fluke, but a still-growing and relevant parable for modern times.

Since his death in 1991, Roddenberry's career and character have been much dissected - for better and for worse. There's no mis-

He was called the Great Bird of the Galaxy. And what a galaxy it's become

teeth on almost a dozen shows - including Highway Patrol: West Point: Have Gun, Will Travel and his own The Lieutenant - as he worked his way up the Hollywood ladder, before finally pitching Trek to studios in 1964. Desilu Studios bit, and two years and two pilots later, Star Trek debuted on NBC - and suffered ignominious cancellation a mere three years later.

During its original run, Classic Trek was only a modest success at best. It fell short of not only its fictional five-year mission, but what's now become the standard seven-year cycle for its sequel series: Star Trek: The Next Generation, Star Trek: Deep Space Nine, Star Trek: Voyager - and, presumably, Enterprise. But hindsight tells the tale. It brought a sense of sophistication to a genre often slandered as a haven for B-movies and the whimsical fluff of such sci-fi TV contemporaries as Lost in Space. Several of the period's best science fiction authors - Harlan Ellison, Theodore Sturgeon, Richard Matheson, Robert Bloch and Norman Spinrad, to name a few -- wrote scripts. And the show's already ardent fans deluged the network twice with record numbers of letters

Now, 35-plus years later, Roddenberry's space opera has spawned nine movies, with a 10th on the way; an animated series; and three spinoff series with - as you no doubt know, having picked up this magazine - a fourth on the way. Not to mention merchandise that includes hundreds of original comic books, novels, audio adventures, video games, toys, clothing, collectibles ... you name it.

And all this over a science fiction allegory of the human condition.

Classic Trek's success and endurance also undoubtedly owes a large part of its success to the wonderful Kirk-Spock-McCoy triumvirate. But it's a testament to Roddenberry's vision that he was able to capture lightning twice when, with the original cast continuing franchise with 1987's Star Trek: The Next Generation. Updating his original premise with a whole new cast and tweaking it to accommodate more modern sensibilities, Roddenberry brought his bright vision to a new

drives Star Trek - even its sequels. And it's what looks to drive the upcoming Enterprise, which returns - perhaps even more so than Star Trek: The Next Generation — to the spirit of the original: exploring the truly unknown as imperfect humanity rises above itself. Only

inal vision and his passion for both the core cept and its integrity, there would almost certainly be no Star Trek today. His dream of a hearts and minds of millions of fans everywhere - hard-core, casual or otherwise. It's to him we owe a debt of gratitude, and it is to our future. May they, and Enterprise, prove again look forward to the future, and the

Thanks, Gene. 3

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he "hroken Bow Incident" pushes up the Sunch timet he and sees a Vulcan placed aboard, but this first Enterprise crew leaves Larth excited with the mystery, so or with the









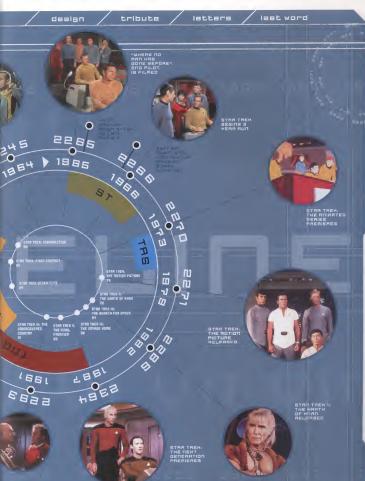








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13

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RICK BERMAN

64 Far Madsen

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a special STAR TREE opdate

Producer Rick Berman takes us behind-the-scenes and talks about the development of the new Star Trek series: ENTERPRISE.

14

STAR TREM COMMUNICATOR 135

Rick, the fans have been highly onticipating the launch of Enterprise.

Yes, I am hearing that a great deal, too. I had dinner with John deLancie the other night and he told me he was at a Star Trek event and that he was amazed at how enthusiastic the fans seem to be about the new show. You know. I think that people are excited by the when they actually see this show they are going to go nuts because it is really very, very good! It is loose and fun and adventurous. Every director that we have had so far, and we're on our fifth director now, has come to me and said. "I can't believe what an incredible cast this is, I can't believe what chemistry has been put together in such a short amount of time." Everybody is very honestly excited about the way the show is going. We are all

As you were developing Enterprise, did you have to fomiliarize yourself more with the original series and some of the history that come before that show and what was said on that show regarding eorly Star Trek history?

Since we were dealing with a period which was a hundred years before Captain Kirk, all we really had to do was be sure that we weren't stepping on any of the historical toes. When we came to various areas that looked like they could be problematic, we went to people like Dave Rossi and Mike Okuda and navigate the direction we should go in. We

You were really in development on Enterprise for almost two years. What, for you, was the most time-consuming aspect of that two-year development?

ward. There were some people who felt that going to change centuries then we should be that went into sticking to our guns and convincing, through research and a lot of discussions, that this was the right idea. We just kept convince were very helpful and open-minded siasm of the direction of the project.

Was this the only story idea you pitched to

This was absolutely the only story we

Tell me the story of how Scott Bakulo's casting came obout?

Well, Kerry McCluggage, here at Paramany years ago. Kerry has known Scott for a take rocket scientists to realize that Scott was

How did that first meeting go with Scott?

In the first meeting we had with him he was a bit hesitant. He wasn't certain that he television. It was a meeting to feel each other out and for him to see what we were up to. my office quite enthusiastic about the project. Then there was a great deal of business and negotiation that went on over the subsequent months, but, in the end, it all worked out beautifully.

Who ore the Sulibon?

this, were known by the Vulcans but were known to be relatively benign and had somewhat underdeveloped warp capabilities. However, they are a people who, all of a sudden, have become far more advanced. We have reason to believe that there has been a lot of genetic engineering going on and that it is genetic engineering that they are getting from someone else. And we are going to get a "feeling" that this someone else is a force engineering in exchange for a variety of tasks have, through this genetic engineering, cer logical abilities that make them quite unique group. There is a wonderful actor by the name of John Fleck who is playing Silik.

We are seeing a very different opening for this show from previous Stor Trek series.

We've put together a very different open ing sequence that we've been working on fol a number of months with Peter Lauritson and credit sequences for a lot of shows and are all last three series openings - seeing our ship flying through different astronomical local tions - had been done to death and that it did. We're also going to have quite a unique to be very special. It will be very different viOI L ED! O 03

15

R TREK COMMUNICATOR 135

BTRI

RICK BERMAN



Do you think Gene Roddenberry would like the concept you and your team have developed for Enterprise?

I would like to think that he would like what we are doing. I try to always do what I think Gene would be proud of. In this case, I think, unlike Deep Space Nine and Voyager, where circumstances called for our crew to be in places where they didn't necessarily want to be, this series harkens back to the theme of the original series. In the last two series we had shows where we had our characters sitting on a Cardassian space station, which is not exactly the place they wanted to be, and another series where our characters were on a ship trying to find their way home. With the new series, Enterprise, we have a show where people are off exploring. I think we also have a series now where the enthusiasm of exploration has returned because they are the first to go out there. I believe that there is a lot of the original series enthusiasm and excitement and sense of newness and humor that hasn't quite existed really since The Next Generation and, maybe even in some ways, since the original series.

Do you recall your early impressions of Star Trek when you were first offered the job on The Next Generation and how has that changed over the years?

I had very few impressions of Star Trek when I was first offered the job. I was a writer and a producer who had met Gene Roddenberry and had gotten along with him quite well and he asked me to come to work on Star Trek. I think one of things that attracted Gene to me was that I had seen very little Star Trek - I was far from a fan. I think Star Trek has evolved in both good and bad ways over the years and I think one of the things we are doing on this new series is, in many ways, bringing it back, not only in terms of the time period, but also stylistically in terms of the tone. We're bringing it back to where it was on the original series and also on The Next

What is currently happening on 'Star Trek X'?

The movie is in prep. We're working hard to get it all together. Herman Zimmerman is busy at work with his team as well as our new

Tell us about your new director.

world-renowned film editor. He is one of these film doctors who comes along and sort of saves movies, which are in trouble. He directed the movie Executive Decision with Kurt Russell and the movie U.S. Marshals with Wesley Snipes and Tommy Lee Jones. He has also directed second unit on many, many films and is a very talented filmmaker. He is working with Marty Hornstein and Herman Zimmerman and putting the next film all together. It has all the earmarks of being an amazing

When daes shaating begin?

I think the earliest we will begin shooting is late October. It may not start until November - we'll just have to wait and see.

Yau have bath a writer and a director this time araund that have had na previous Star Trek experience, which is kind af exciting as it has the patential af bringing a very fresh, new laok to this film.

gan, he knows more about Star Trek than I do. He is the most diligent fan of all the series that you could imagine. As far as I'm concerned, even though he hasn't been part of the team up till now, he knows Star Trek through and through. In the case of our dishould be interesting to see the end result. I have all the faith in the world in Stuart - he

When will the movie come aut?

I have heard rumors that it may not come

How do you focus your time on these two massive projects?

much wiser person! I was spending far more time on the film during the writing stages than I am right now in the early periods of 80% of my time now. I come in every day knowing that there is no way I can do what needs to be done and, somehow, when I leave at night, it's pretty much dome. Julsu have got the best people there is to help me accomolish all these tasks.

Rick, thanks far your time. We shauld have a lot to talk about next time after the premiere of Enterprise.

Absolutely - I can't wait to hear your reaction. Bye! 3



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18

STAR TREK COMMUNICATOR 131

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BRANNON BRAGA

by larry nemecek

:: surprising a few people these days

The one-time writer's intern talks candidly about the evolution of the new series ENTERPRISE - and just exactly what he does know about Romulan history.

"Hey, I had to fight for that earpiece -Rick was not sure about it!" he reveals, taking the bait. "And the design of the bridge, to some degree. I felt very strongly that it should have a sunken central captain's chair that lots of others - I thought very strongly that '6os ancestor)."

and so has come further than any other mafor player in the modern franchise. Adding what retired executive producer Jeri Taylor often called the "weird" element to stories, Braga has climbed the ladder through TNG and later Voyager to become executive producer, co-writing the first two TNG-era feature films along the way before Enterprise.

But it's no secret that some fans aren't convinced, and were holding their collective breaths when it was announced the fifth series would focus on earlier history - a time

"Yeah, I've taken a lashing from the fans," he says, taking the issue head-on. "But just for there was a period of time about eight years ago when I made some stupid comments, in one or two interviews, about never having which was true. And in fact, when I first started here, when Gene Roddenberry was still alive, he said to me, 'Don't watch the original series. If you haven't seen it, don't watch." And I said why? And he said, 'Because you will bring something fresh to the table' - because he was very adamant that TNG not be the original series, and not re-do anything. So I was, like, 'Fine,'

Trek writer not familiar with the original series - which / thought was a novelty, but the fans took offense at. Well, of course, new eight years later - I have seen most of them, and I've always had a great affection for it, and ple like about it. So when it came to certain inal series details that came from me.

"So," he adds with a laugh, "the fans are going to have to ease up a little, now!"

But Braga knows there is still lingering doubt out there. "There are some fans who he adds. "And on some level, they're rightsome fresh creative vision might be a good thing. But it's my belief that Rick and I are the perfect guys to do this because we know every single episode of Star Trek, we know exactly what Star Trek has been, and what it should not be - we know all the things that don't work. And I think that we've really created a show that is going to be very much the

As Braga recalls, Berman called about the ing fifth season, describing what he dubs the "very inspired" idea of a prequel time setting. Realizing Berman wanted him as co-creator -Michael Piller had gone before - Braga opted

any other series than visual homages - there has to be a heart, with characters and mood lenge for each successor series has always 1987 to really break new ground.

"Initially we started talking about [a setting of] the great Starfleet pioneers, traipsing the course of two years, we came to a lot of realizations. We realized that it had to be a ship show - it could not be an Earth-bound show. Deep Space Nine was a station-bound show, and Voyager was a ship show about

the crew

ethnic diversity

first impressions

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casting

what's in a name?

formh la chuair. We uskna Brannon Braga

Very parkson - in least originally, as Brago

BRANNON BRAGA



going back to Earth. We thought it was time to do a show about going out there again."

"But most importantly, we realized that if we set a show in that time period we temporary - that sound more like you and me, with reactions more like you and me. The Picards, Janeways and Siskos of the world are kinda jaded --- no matter how strange a situation would be they would scan it, analyze it and be on their way. I think Star Trek, for the characters and the audience, had lost a bit of its awe. And after a decade of writing the show, I really felt I needed something different. I needed to based --- and that's what really appeals to me about the concept the most.

inward, he adds. Writers from TNG onward have talked of the struggle to balance Rodenough interpersonal conflict to make good drama. Going to a prior era is an obvious key.

with the characters," Braga notes. "In fact, I camaraderie. This is a crew that loves each tremendous amount of respect for each other --- but these are not perfect characters. scale from the earliest human being, a proto-- Archer falls somewhere in between you have protocols at his fingertips, he has a temper, he's going to make mistakes, and he really has a ways to go before he becomes that all-knowing, perfect human. That's part of

"Not that the TNG characters weren't believable," he's quick to add, "but they were somewhat buttoned-up, stylized in the way they spoke, as space-travelling engineer, but he's no different than a really brilliant young eager physicist today in that that strange bug flies onto his shoulder and he freaks out! And there's another episode where he finds a bug in his sleeping bag on trying to squash it with his boot! Riker would never do that!

Braga is on a roll now, and he pulls out

"We have Hoshi, our comm officer, this brilliant exo-linguist, who loves the idea of learning alien languages and meeting aliens, but really hates the idea of being on a starship, flying at warp, and really doesn't like the idea of meeting Klingons in person. people who are only marginally more advanced than NASA astronauts today, in that

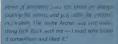


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letters

/ 16

[ENTERPRISE has] characters that are more contemporary—that sound more like you and me, with reactions more like you and me.



TIPOL

If you seem that TPol actually began in in earlier districts as the younger version of the much older (hancter, the legendary matrian) TPon, seem played by Celia Lovksy in 1967 January Tree.

You was could still find out T'Pol is reaica (to T P74)," Braga muses. "I mean, who mows? ... We might I dunno."

CHARLIE 'TRIP' TUCKER

until very incentify (Ed) busy the families Suyer has a sharestel names spile as we changed that it That which is govern a min name for consider which that I that a Tacker the Third.

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SULIBAN

ADMIRAL LEGINARD COMMANDER WILLIAMS

FARMER MODRE



they are going to have."

series and, if his own empathy is any sign,

"I love exploring as much as the next person; I love scuba-diving --- I remember getting certified as a scuba diver," he says. "But when I went on my first night dive, I was scared out weird creatures that only come out at night --- and I only had a flashlight. I thought I was going to have a panic attack! And that's a good analogy for these people -- it's all new

been living in for a couple generations, but nized the Moon. So, we just decided to take got far beyond their own solar system. Baby steps. But that big leap, the crucial leap, is a ship fast enough to take them to the far reaches of the quadrant, now. And this would lot script had to come together - but Braga

that would give Enterprise a reason to go on its first mission, other than: 'let's just launch and go out and have our first adventure," he explains, "We wanted to give Archer a specific,

"I had an image of Klingons in small-town America," he recalls. "My first image was, 'What if we show Klingons attacking lowa?' Then we pared it down to, 'What If a Klingon like a great way to capture the mood of Enand injured, he prefers to die a warrior.' But Archer says, 'We'll save his life, and we'll take

As an added twist, the renegade Sullban history we haven't seen after all. "Some distury, but that's just a small part," he reveals." I see it a little akin to how the X-Files would drop in the 'mythology' conspiracy episodes occasionaly, among their regular case stories."

Although lots of ideas are in the mix, Braga lets it be known that Enterprise — as with all past debuting Treks — has no strict overarching plan for now, leaving lots of room to improvise both in story as well as background.

"heah, you don't want to figure out everything, every detail—you want to figure out 25% of it and leave 75% of it to inspiration as you go," he says." But we know where a lot of things stand. We're hoping that the fans enjoy wasthing the genesis of Star Trek, and enjoy the characters, and maybe the non-Trek fan might enjoy the show 'cause you don't have to know much. You'll appreciate it more if you're a fan, but if not then you really don't have to know anything because it's all laid out for you. It's a very good way to break into Star Trek."

With over a half-dozen scripts in process and four hours on film, Braga on this day already knows how trends on the infant series are emerging — beginning with the casting itself. "When you've writing, characters and you don't have actors to voice them yet, it's weird," he notes. "The actors bring a lot or local — suddenly you can hear their voices."

And see the interactions. Spock and McCoy, Odo and Kira, Seven and the Doctor: all classic Trek duos whose chemistry was first forged not on the page but on the screen. What how the fortenties actors to fix?

"Well, they're all great," Braga begins. "The scenes. Archer and Trip are great together, Archer, rip and Trib are sometime of a triumvirate. But we're finding that Phlox and Hoshi are a great combo. . They're all good. They're all popping. We did a scene with Archer, Trip and Mayweather—just walking along on an allen planet with Archer's dog. ust taking in the scenev and having fun. It

just felt like three real guys hanging out — it was great."

And then there's Porthos, the beagle who brings a pet's touch to the franchise for the first time since Data's cat Spot.

"We just thought give the captain a dog —
it's not like we're going to see the dog a lot,"
Braga explains, and then smiles. "We don't want
it to be a movie dog where he 'covers his eyes'
when aliens show up 'We plan on depicting a
very realistic dog, It's nice—It's a cute idea."

The prior series, especially *Deep Space Nine*, eventually developed a strong bench of recurring characters. Might this ship of 78 and its alien neighbors do the same?

"Very much so," Braga says. "We're planning on doing more recurring crewman; we're not going to do the 'extras of the week' as much. We've already got one character who might be back, so yeah."

And, he hints, when Archer mentions that he hand-picked the ship's chef, we may see a recurring gag on this series akin to those of DSg's silent barfly Morn, or the Doctor's search for a name on Voyager.

"I think maybe chef—his name is Chef, they call him Chef—we might play Chef as the kinda guy you never see but always hear about, like 'Carlton your Doorman' (the intercom voice from the sitcom Rhodo). But we'll see." He pauses, and then deadpans: "A Star Trek novel will be written about Chef."

But seriously, folks... Braga also says for now the crew is neither Earth-bound nor frontier-based exclusively. If think they could go back to Earth, but it's going to take a couple months — I mean, they're going out there. We

While he and Berman have already answered for now The Great Klingon Question (bumpy foreheads), the producer says to definitely look out for other little-seen aliens of the Kirk era.

"Absolutely! Klingons, Andonais,"— you name it. But they'll be us years before Kirk, so they'll be a little different. Cultures can change a lot. Klingons will be gnarlier—they still eat the hearts of their victims, sharpen their teeth, and they really don't respond at all to diplomacy. They are vicious.

"We'll meet Andorians — hopefully they'll look a little less hokey than they have in the past. But yes, we definitely plan on seeing some slightly re-conceptualized familiar faces."

And beyond that, Braga offers more spoilers (on epsiodes that may or may not have aired by presstime):

"We're [also] going to find the first colony of humans ever to colonize an allow movid, and they're all dead — like a Jamestown mystery. We're going to do a show where Archer goes to an allen childration in disguise—the first time a captain ever comes up with the idea to, like, wist a pre-warp civilization disessed as the allens, Archer comes up with that nutty idea. Trip's gonna get pregnant. We're doing a lot of wacky things."

"My dictum has always been 'Fun to write, fun watch," he adds. "If i'm writing a script and it's a chore, then it's not gong to be very much fun to watch. And Star Trek is at a place where, after 600 episodes, it needs to keep surprising the audience. And if we're not having fun writing it, if we're feeling stale, it it Stale.

"So we're hoping that the way it's directed, the way it's acted and written, the look the music — will all be more grounded in [contemporary] reality so hopefully on a sublimit nat level people will come away and say, "Enterprise feels more real somehow — closef to us." There will be similarly fantastical thing; happening, but just something more natural istic in the approach."

One last poser — and you might almo-

"Well, we very much want to do Romulans," he begins, a big smile betraying that he's on to it. "But the problem with Romulans is in the original series it's established that no humans or even Vulcans had seen Romulans. So for Archer to see Romulans would be... a breach of continuity"—you can tell he enjoys saying that, for the doubting Thomases—"so we're gonna have to figure that one out." D

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CAPTAIN

her is no straight arrow

at better person to captain the ENTERPRISE than self-admitted, dyed-in-the wool fan of the original TAR TREK series. And a great leading man to boot.

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When Dr. Sam Beckett was trapped "leaping" from person to pivotal person at different points in recent listory—the basic premise, of course, of TV's Quantum Leap—he was limited to the years within his own lifetime. Thus, he—and Sott Bakula, the actor necessarily along for the ride—never had a chance to visit the future. Say 20.01 CV even 2151.

But that's all, er, history, As of May 14, 2001, Bakula has inhabited the person of Star Trek's latest — and carliest — captain, Jonathan Archer of Enterprise. But no temporary leap, this the Golden Globe winner, with years of TV, film, and musical theatre behind him as well as that show the "Leapers" love, has his sights on a seen-year Starfeet TV mission.

What's more, for the first time ever, the lead actor of a Trek series freely admits to being a dyed-in-the-wool fan of the original *Star Trek* from youth.

It would seem he has little to fear. Enterprise is hardly the Titanic, except for the anticipation factor—by cast and crew as well as the audience. News of his casting earned the show an instant "good buzz" among fans and TV critics alike. So, how did co-creators Rick Berman and Brannon Braga hook him?

They just talked about going back to a feeling of more the Kirk/Spock/Bones relationship onboard," he says. More about the relationship between the crew—the captain and his officers—as opposed to a relationship with the universe. And that, right away, was much more appealing to me—it was much more of a human approach in terms of the emotional side, the volatile relationships and things going on aboard the ship that he's not always happy about. And then, being the first one to go out [Into deep space]. All of these things were very appealing to me—be-

"I'm still in awe of the sets, period," he says, getting wound up." I just can't believe that any-body can build sets like this... and then they explained to me: Well, we get to depreciate them for six years, 'Ohih, i see... I get it now... So the set is still more than I ever thought it would be... It feels cozy but there's plently of room to move around. It's closer and more connected—two steps from the chair and [Travis] is right there."

Bakula, too, knows about those fans fearful that Trek continuity may be sacrificed in the new show, but he says they—like the crew at times — may be forgetting one point.

"The mantra [on stage] has become, "We've never done this before," he smiles. "It may come up: 'This is how such-and-such works.' 'How do you know that?' 'Well, because we did —_' 'Oh, no no no ... we didn't do this before, it's never been done before.' The biggest ar-

"There's no Federation, no rules - and thet's what was exciting about it. It's the Wild West, and there's nobody out there to complain to."

"I loved the relationship that those folishad—especially the three lead guys," he says, describing like so many others what drew him to Gene Roddenberry's baby." I thought there was a lot of humor. We all smilled at the effects back then somebody just the other day asked me about a Gorm—I hadn't thought about him in a long time, but oh, my gosh, it was just so terrible. But they had treated it so seriously that it was so [believable]—I love that.

"Quantum Leap was creating something out of nothing," he adds, comparing that fan favorite to Trek, "and this is taking something that's kind of indescribable— there's nothing else like it—and perpetuating it in a new way. We want the new show to be great—not just because it's been done several times here, but because it's a huge franchise for the studio and you certainly would not want to be the captain of the ship that went down!"

ing an avid fan, certainly, of the original Star Trek series. And to get an opportunity to go before it (in time) — it was a good carrot to put out in front of me!"

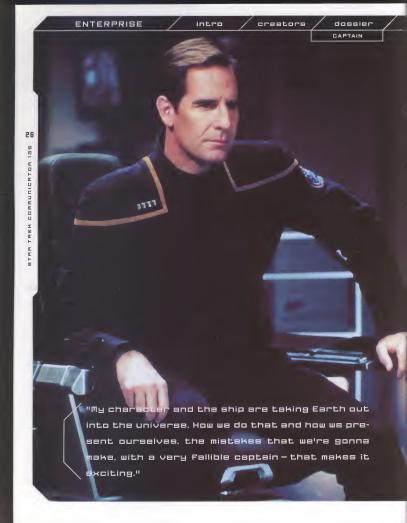
Still, fan or no fan, the actor says he had to assure himself that this series would have something fresh to offer in all respects.

"My biggest fear coming here was that the [stage] crew that's been here forever, and had just rolled over the last huge Woyager episode and had a week off and were back shooting the pilot, would be, like, Yeah, just get in the chair, whatever, and we'll shoot you." But they are so jazzed and excited... It's been great so far."

And, in turn, the work of Herman Zimmerman's vaunted Trek art department has made its mark on him—as has Bob Blackman's costumes, Michael Westmore's makeup, Marvin Rush's photography... guments are about, "Well, which button do you push now to make this open and this close?" and "Which opens the com?" That kind of stuff, "Well, on Voyager—" "Nope, don't tell me what you did on Voyager. Cause were buttons and switches—the ship's hands-on now. Things slide and pull and push. We're not talking to the turbolift."

And it's that very proximity to our time, 2001 — the closest for a Trek series ever that Bakula sees as key to the fun of story-telling.

"The thread right now is figuring out what works, how to approach other ships, how to make first contact — Whoops, they're shooting at us —that wasn't the way to do! It!" O'!! know how to go to ut of this one. —oh, that doesn't work.' And each of the seven members of the crew are having their own experiences with being out in space all of a sudden, and





coming up against aliens and different things."

LeVar "Geordi" Burton, the series' first actor-director (on "Terra Nova"), won Bakula's praise for not falling into that trap after his TNG days, and offering instead his unique empathy. "He's certainly familiar with what it's like to start up, and what that energy's like in creating the relationships. More than anything in terms of guidance, when you start a show, it's how you find those little places and let everyone have their own voice."

Despite that boyhood yen for the original series, Bakula admits that he's not kept up with its successors. No wonder: he's had a life, thank you. As his own large fan club is well aware, the 46-year-old St. Louis native with Tony and multiple Emmy nominations has been mixing it up of late, including a turn in Oscar-winning American Beauty. But in the end it was Paramount TV head Kerry McCluggage, his old friend from Quantum days, who suggested to Berman that Bakula would be perfect for this Enterprise.

"Over the long haul --- when you're faced with a series that's going to be around a long while, hopefully --- [you hope] that you're not stuck in a corner somewhere with [a character that] you're trying to invent fun things for him to do. But what's great about this character is, he has a place to go."

And where he's going has a lot of direction already, "There's no Federation, no rules -- and that's what was exciting about it," Bakula points out, "It's the Wild West, and there's nobody out there to complain to. My character and the ship are taking Earth out into the universe. How we do that and how we present ourselves, the mistakes that we're gonna make, with a very fallible captain - that makes it exciting."

"And the casualness," he enthuses. "And different clothes. And we get dirty, and bleed!"

Oh, ves, those "clothes" -- the handsome post-NASA cotton jumpsuits, much closer to our styles today than those sleek designs of Kirk and later - have already drawn comments from some quarters. "We're not in any Spandex!" Bakula laughs, gratefully, "They're not at all like the later ones --- we have pockets! [Jonathan] Frakes showed up and he said, 'Y'know, we would have killed for a suit like this ... you've got a zipper and a pocket!' Sorry, Jonathan! 'And we had to be strapped in and everything!" But Bakula has no sympathy, and just chuckles again.

But he who laughs last better watch out. If Archer is to be the closest thing to the bareknuckled Kirk since James T. himself, that equals a lot of what Hollywood calls "running and jumping." "I just heard that I get my ass kicked in the next episode, actually!" Bakula

laughs (in "The Andorian Incident"). "It's pretty ... the pilot was very physical. But it's a very physical cast; everyone's very able to get up and go. There's an open opportunity to do a lot of things."

Which must also mean romance for the captain - albeit the short-lived variety, as already seen in the pilot "Broken Bow." "I think it's going to be a pretty sexy show," Bakula predicts, staying mum for the most part "There's some interesting stuff in the first four to six hours. Definitely some sexuality."

If anything, Bakula says the series has sur-

"Just how hard the language was, and so precise," he reveals, "It's not technobabble, but they are very concerned that what they put on the page gets played back, and that's always an adjustment to make, I've done a lot of work where it's not as precise as that." Almost as unexpected, he adds, was how much fun he and his cohorts had right off the bat.

"Leadership roles to me are the most fun," he says of his captaincy, "because the reason I got into this business in the beginning was that I liked the interaction with the other actors, that kind of camaraderie." An avid youth athlete, he enjoyed team sports best for the



"I'm corny that way, I guess, but it's nuc to see if you can create that group dynamic," he seen if you can create that group dynamic," he continues. "And that's very special—you see it in all the successful shows, like West Wing or Law and Order—the shows where you have the sense of a group of people with one goal and they're all working together. If I weren't an actor, I would probably be somebody who worked in some kind of a team. And as an actor that's what we do—you're with a crew of or Sp opople and you have a common goal every day. That's the joy of doing this kind of work, for me:can we create this' Can we make this magic with everybody together?"

Long-time fans know that Bakula has already scratched that creative itch by directing on *Quantum Leap* and elsewhere, but don't look for it any time soon on this mission.

"I just want to focus on the show and my work in it and the relationships," he explains. "But again, Rick and Brannon are great about letting their actors direct at times. I'll see how I feel at the end of the season."

Chances are Bakula by then will still be walking — another big difference between Enterprise and his first hit series.

"Quantum was me and Dean (co-star Stockwell) and that was it; this is having six other cast regulars. I've had more days off already than I had the entire four and a half years of *Quantum Leap!*" he laughs, still savoring the realization. "It allows me to have more of a life away from the set."

And, for him, that means his second mate the probably says it all," he laughs as he tics off the ages." have my family, so I spend most of my downtime with them. I used to like to go to the movies but don't seem to get there very often anymore. I love to go to the beach and still play a lot of sports, love to run and work out."

Talk of family reminds the actor that, outside the Leapers, few really know much about him. With 10 years studying and performing in New York and national tours—musical therate is "my first low;" he reveals—he first arrived in Los Angeles in a musical in 1986. In quick succession he guested on the pilot of Designing Women with four follow-up shots, had two sold but short-lived sitcoms—Gung Ho on ARC and Eisenhower & Lutz for CBS—and then sat out the 1988 writer's stile with a Broadway show back in New York, Romane, and then sat out netted him a Tony nomination as Best Actor. It was the next gig back in

LA that landed him numerous Emmy, Golden Globe and Hollywood Radio & TV nominations, not to mention several wins as Actor of the Year by the Viewers for Quality Television. In 1994 VQT also kicked in an award for best Specialty Player honoring his recurring Peter Hunt on Murch Brown.

"For the people who don't know me," he adds, "I would just say that I'm a stage actor who's tried my whole career, to do as many different kinds of roles as I possible can, and try nor to be limited in terms of one specific type. It's just the nature of where I come from in stage to never try and be pigeon-holed. That's worked to my advantage at times and to my disadvantage at times."

Last May, Bakula hit the ground running on a Monday, having signed off his contract just the Thursday before in time for fittings and the first all-cast table reading. The Hollywood trade papers reported then that the actor had been seeking greater creative input into his captain than past Trek leads, but today he waves that off as outrue.

"The only creative stake I have in it is I want it to be as good as it can be," he emphasizes. "Rick and Brannon and I talk about



To celebrate the launch of the Enterprise television series, the Official Star Trek Fon Club hosted viewing parties in cities all over North America on the night of its premiere. These parties also introduced Decipher's new Star Trek Customizable Cord Game set, The Borg, and the fun didn't stop there. Throughout the first season, more Enterprise viewing parties will be taking place, and you are invited to participate!

The viewing porties occurring across Conada and the US will include lots of fun activities, such as free giveaways of licensed merchandise, free demos of the trading card and roleploying games, food and drinks, and a festive otmosphere for fans to come together and share the experience of watching the new Stor Trek show, Enterprise.

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character and plot and all that stuff, but not in any kind of a 'veto power' way."

"Rick and Brannon are incredibly available," he adds, "which is really nice. To pick up the phone and call and say, 'It's a great script, I have two issues I don't understand; I don't get this,' or 'I don't think that I would do this' -I'm at a point where I can say that. Or 'It doesn't seem to me that this is where we want the captain's character to go yet.' And

Despite that, there's still plenty of between-the-lines invention for Bakula to make the character his own, as any actor would. He's still waiting to see a particular phrase or gesture catch on as a trademark, on the order of "Engage" or "Make it so" or "Do it!"

"Not yet - the best handle I've had so far is 'Let's gol'," he laughs.

"I've been down this road enough times. Obviously the chore is to not make it appear studied or forced ... I know from doing Ouantum that your moves and your process are often times poured over, so you want to make sure you don't get yourself into any corners you can't get out of ... At the same time, I love the game, the creative give-and-take with the fans, because I like giving little pieces and little stuff --- 'Why did he do that? What is that all about?' - if I know what's down the road, what's coming. In this kind of a series you get to enjoy that."

For one story thread, however, the actor sees a great benefit to staying in the dark. "I don't know what that overall arc plan is [for the renegade Suliban], but I know there is a definite overall future you wonder about early on," he admits. "I don't know when we get back to that but I know we are going back and there's a bigger plan out there than our guys on our little ship know about. ... Which is actually kinda neat -- I'm learning as the character goes along what's out there. ... So I can just play it as real as I can, and go with it."

With Star Trek and science fiction, though, "real" can be a stretch - with aging, youthening, gender swapping, species converting, and mind- and body-hilacking all a part of the bag diseases. The conceit is no stranger to Bakula - after memorable turns on Quantum Leap as a black man in the segregated South, a pregnant woman, and even a lab chimp - but he's pushing to keep such "wacky plots" at bay on Enterprise for now.

"I hope that's a ways away," he says. "We really are so early into it, and there's so much fun to be had with that. ... You don't want to get into the really tricky, fancy stuff. To me, that's your Year 3, Year 4 kinda shows, where we're looking for something to keep everyone excited. We have plenty of stuff right

And if fans don't see him in person or online right away, this assured veteran of the Leapers' conventions asks for their patience. "I have no plans right now," he smiles. "My goal right now is to give everything I can to each episode and really get the show off to a great start, promote that, and let everybody get their feet underneath them. Then we'll see where everything else takes us. I want to deliver a great show and hopefully a great captain and continue the tradition."

Speaking of tradition, the question is almost inevitable: might we see old Quantum Leap co-star Dean Stockwell - the largely unaffected holo-observer Al to Sam's often messy adventurer --- in a guest turn on Enter-

"Wouldn't that be great?" Bakula smiles. "It has to be; we gotta do it. But put him in a mask so he can be miserable for once!" 3

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john se reprinted to the distance of the second sec

: is this a dottor in the house?

Consider just how John Billingsley's new alter ego.

the odd-man-out alien on Phlox, will fit into the new

Enterprise crew, and you might turn to an old

Earth culture.

Chinese tales recount acts and sage Buddha. One of those tales finds Ho Tai entering a marketplace and starting to laugh. Ho Tai's genuine laughter was infectious, spreading among merchants and customers, young and old, throughout the village. When

"And I know what they can and cannot do to be true to Mr. Roddenberry's vision," he says, "I know that is hovering over all of this."

John Billingsley describes himself as a corporate brat in his youth, starting out in Pennsylvania but residing as well in New York, Alabama, Louisiana and Connecticut. He

most exotic character. The alien has an ec-

"As far as feelings of temperament and philosophy. I think we (Phlox and I) are definitely simpatico. I think that's one of the reasons they hired me."

asked about truth or enlightenment or any other matter, Ho Tai would laugh. That was his lesson.

It's a lesson that is reflected in John Billingsley, a 20-year veteran of stage and screen, as well as in the newest character he brings to life on television, the alien chief medical officer Dr. Phlox on Enterprise.

"There's a definite sense of wonder in the universe that this character will explore. He's moments when everyone else may be scared, Phlox is thinking 'this is fun," says Billingsley, speaking at a time in production in which his species and home planet were as yet unnamed. "As far as feelings of temperament and philosophy, I think we (Phlox and I) are definitely simpatico. I think that's one of the

But his enthusiasm for Enterprise goes beyond being merely bubbly. The new Star Trek series has the appeal of novelty and wonder, Billingsley says - facets he hopes remain driving forces in its storytelling.

"I really think that's the way to go. It's a great way to have us feel," he says. "it's great not to have the Prime Directive, because we're people - we naturally meddle. And it's a lot of fun making a mess of it all. I hope they pur-

marned a bachelor's degree from Bennington College in Bennington, Vt., and began a career of stage performing that included productions in Seattle, Milwaukee, San Francisco and Los Angeles, the city in which he has lived

In those years, Billingsley has landed guest roles on dozens of television series, including NYPD Blue, Profiler, The Pretender, The X Files and The West Wing. He also was cast as a regular in NBC's supernatural series The Others, which was canceled after a handful of episodes had aired.

Billingslev says there are advantages and disadvantages between working in theater and working before a camera. Although he has much more experience before the footlights, the actor says he rather prefers his work on the small screen.

"I love the energy you draw from an audience in theater. On the other hand, you get paid on television," he says and laughs. "Twenty years in theater, and I don't miss theater now. The reality is that a stage tries to a big performance for a big space. I like being on camera because it's a challenge to be truer to life in a smaller way.

"This is a great group of folks, and I think this is going to be a blast," he says of Enterprise. "An actor spends an entire life shooting

"I see Phlox as from a planet where everyis navel-gazing," he says. "But one of the

himself at home there is putting it mildly: life's unexpected adventures.

"What interests me is that Phlox is a doc tor but not a specialist," says Billingsley, "He" little bit of everything. And he likes a lot of the universe: It is changing and growing and



well: it reflects a seat-of-the-pants approach pared to that of the other modern-era series.

"I suspect that this first starship was the subject of its share of budget fights in Congress," he says and laughs. "This is the very be-

"I'm relatively new to the whole world of Star Trek," the actor admits, "I realize now show really captures the spirit of the original in that this is really where no man has gone before. They're making it all up as they go

That spirit of making things up on the fly tell of it, the ship's doctor might have made a much different impression on Star Trek fans

hell is that?" Billingsley's laugh carries loudly before he continues. "So I tried a certain cadence as they have in the Far East and I made my voice very plummy, then sometimes I would toss in this pretty loud 'Squak!'

"I got the part, and nobody said anything about what I did," Billingsley says and laughs again, "So I was doing this scene, and I'm talking and I let loose this 'Squak!' And the director said 'Cut.' He asked me about the squak and I said, 'I've been doing the squak since the get-go.' He looked at me and said, 'No, we're not going with the squak,"

So Just how did Billingsley strike a balance of speech inflection to become the

"My voice is more what they might call high mid-Atlantic, kind of like a patronizing socialite from Ohio," he says. "I give elaboration on some words. Hell, I had better sound educated saving this stuff or I'll come off sounding like a schmuck."

What Billingsley does to make his voice sound off-worldly is not much different than what Enterprise makeup artists do to make his face seem so: They work with what they have. Billingslev says that much of what fans will see on their screens will be him, just a more elaborate version. Appliances and makeup accentuate the actor's forehead, chin, ears and

own hair with extensions and alien shapings. The process, which required three hours of gan in June, now has been honed to two

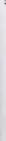
sual guys and the makeup guys are the real heroes of this show."

as well as to Enterprise as a whole. He also is looking forward to embracing all elements of Star Trek fandom, including conventions and face on all manner of collectibles and clothing.

"I'm very open to that part of the job, because as a person, I take things as they come," he says and laughs. "I'm sure I'll be fine.

"The reality is that having a supporting role on any show with high-quality writing is not too bad a life," says Billingsley. "I love to work, so I'm happy to have all sorts of these things thrown at me, I'm having a great time. It's a great life. I have my own trailer. They make me up and I get to listen to classical music. I get to put my feet up and read the paper. I get to work and have fun and go

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"I realize now what this all means to everyone. I think this show really captures the spirit of the original in that this is really where no man has gone before.

They're making it all up as they go along."

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e blaloc

STAR TREK COMMUNICATOR 135

voicen of mystery and power

Stoic retionality with a dose of paternal arrogance. The character of Sub-Commander T/Pol embodies everything humans have come to feel about Vulcans in the short span since Zefram Cochrane and first contact.

With Vulcans before her ranging from Tuvok to a guy named Spock, it fell to relative newcomer Jolene Blalock to breathe life into the role meant to present Captain Jonathan Archer with a less-than-agreeable sounding board. It's a tough nut to crack for a young acT'Pol, by the very nature of the role, as diffi-

"There are a lot of women who can act well and a lot of women who are beautiful," notes Berman, "but to find a beautiful woman who can act well — they tend to go straight

best-selling novel. And earlier this summer she starred in one of the short films largely written and/or directed by women that made up the Showtime channel's *On the Edge*, a joint venture with Chanticleer Films.

"I have to emenate a certain emount of power thethes to be believable. I find that power and just 'os' being comfortable in my skin, being comfortable in my femininity ... And that empowers women everywhere."

tress, but Blalock says there is plenty to sink her teeth into and knew it when she first read the role.

"Oh, yeah!" she tells The Communicator, most un-vlukanly, as she enthuses over "Pol—described by creators as "austere yet sensual." "The minute you open it up, it just opens up for you, and from beginning to end it hits you right in the heart."

All the more amazing when, it turns out, she almost let it go. Despite being an original Star Trek fan — thanks to her family — Blalock was really not thrilled with the idea when her agent presented it to her.

"Yeah, we sat down and had a powwow about it, because I didn't want to do it." she admits. "Because Star Trek was so established, (I thought this) was going into something that's just redundant. I hadn't read the script at that point, I didn't know that it was a preduel.

"But after I read the script...," she adds, trailing off to the obvious. "Well, the writing! It was just brilliant. And so I went in on it, and I got it.... The auditioning process was the same as everywhere else in L.A. (in difficulty)."

Well, maybe to Blalock, but the executive producers have a slightly different take on it. For a series where some actors fell into place with surprising lack of effort during auditions, both Rick Berman and Brannon Braga recall

to the world of feature films. T'Pol was definitely the toughest part to cast."

Braga agrees, noting that playing a stolc vilcian with audience appeal raises the bar for an actor even more. "It's like casting Seven of Nine," he says. "It's much easier to cast a character actress. When we say blolene, we knew she was really good, but it just took a while to finally get to olene. And she was the last role we cast. But we knew she was good we cast. But we knew she was good.

And so she signed aboard."I was thrilled!" she adds. "I was excited because, after having almost turned it down, well — that's why you never make any decisions out of ignorance. Because if I would have passed on it I would have regretted it the rest of my life, I mean, it would have been the dumbest move!"

And that's not something that Billock, 26, can be accused of recently, as she's harnessed a career that has exploded in just the past couple years. Most fans may know her best from her breakout lead role as Medea in last year's NBC mini-series, Jason and the Argonauts, with Dennis Hopper, Frank Langella and Derek Jacobi.

Aside from Enterprise, viewers can catch her without the pointed ears in Diamond Hunters, a syndicated miniseries from De Angelis Group. In her role as Ruby, the girlfriend of a diamond hunter, she plays opposite Roy Scheider, Sean Patrick Flannery and Alyssa Milano in a script based on the Wilbur Smith lano in a script based on the Wilbur Smith

Earlier, Blalock had guest turns on everything from Veronica's Closet and the short-lived Love Boat. The Next Wave, to recent turns as a Marine corporal on JAG and a millionaire's kidnapped wife on CBS* C.S.L. Crime Scene Investirations. And she had a recurring role on the

short-lived WB series D.C. in April 2000.

It didn't hurt that she also broke into Maxim magazine's Hot 100 Women for 2001, touted as "the definitive list of 100 women who will dominate our cultural landscape for the next 12 months." Undoubtedly, fleshing, out TPOI — as well as a sizzling photo feature in the same May 2001 issue — will help boost her rating of Number 9 higher next year.

Even so, Blalock remains something a recluse, keeping interviews to all but a minimum until the time of Enterprise's debut. She does claim a beachside youth in San Diego, she told one interviewer, and grew up with surfing. Her active life also includes skate-boarding, Thai boxing, roller-skating and snow boarding, as well as photographs.

One thing she makes no bones about, though, is her past as a fan.

"I grew up on original Star Trek, and this is staying true to Gene Roddenberry's original concept," she says. "Which is why I fell in love with Star Trek in the first place."

Like the very audience Enterprise hopes to recapture among older viewers, Blalock calls herself an "avid" fan of the '6os series in "Joiene is otherworldly and mysterious in real life and that really translates well into tha

reruns, but one who never got back into the franchise with its latter-day sequels.

"Yeah, I just got lost," she says, and then laughs. "I watched Next Generation for Patrick Stewart — he is a brilliant actor. But just along the way, you just get lost."

Blalock is hardly lost with this role—especially considering her relatively young career. As one of only two female leads she is much concerned with channeling her power as a woman in the role, even in Vulcan guise, and speaks to it when The Communicator asks about her biggest surprise so far.

"How much you don't have to try," she responds candidy. Teacuse, in being first officer, I have to emanate a certain amount of power that has to be believable. I find that power and just be—being comfortable in my skin, being comfortable in my femininity, and using that to my advantage. And that empowers women everywhere. And I am all for that."

And, as she told a crowd of touring television critics, "In contrast to Scott [Bakula]'s presence—his manly strength, his presence as a captain, his leadership, and it being a testosterone-driven team—the femininity is actually to our advantage, or to my advantage. And it's nothing that you have to push, it just is. And so it's easy to embody that, and it's a great contrast. There's power in femininity that I am still discovering. And it's slight, but it's beautiful. They lis feline in her movements. She's diplomatic with her words. And she's dry. So in contrast to all the emotion ... it works well."

It's an in-your-face presence that, despite a Vulcan demeanor, suits T'Pol for her jousts with Archer. And Blalock comes by it naturally, she told the critics, thanks to what would in hindsight amount to on-the-job training.

"My favorite was Spock, so it's really strange for me. I would sit there with my dad and my brother and just watch the show, watching the relationship between Captain Kirk, Bones, and Spock. My favorite relationship was between Bones and Spock, because it was this animosity and this love-hate relationship—but overall there was such utter loyalty between all three of them. I love the way they worked together."

There was a bit of memory jogging, to be sure. "I know she looked at a lot of episodes of the original series which fleatured Spock, and she watched a lot of Voyager episodes featuring Tuvok," Berman says, "and the end result was that she developed a Vulcan style all of her own."

"Jolene is otherworldly and mysterious in real life," Braga says, "and that really translates well into the character."

And what of the outpouring of fan mail and conventions and all rest on the way — especially as Star Trek's first female Vulcan lead?

"As far as being prepared for what's coming," she jokes, "I'm using something that works for me — and that's just called denial." •





ENTERPRISE

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STAR TREK COMMUNICATOR 135

intro

creators

dossier

TACTICAL DEFICER

dominic Keating

Restrictions

:: weapons guy for the 22nd century

No matter where you go in space, there's always some guy with an itchy trigger finger along for the ride.

"I hope I'm not a talking head with only a function to mete out. I'd quite like to see a dark side of Reed. I hope there is a thread of this men's complicated humanity."

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"We're always getting along, laughing on the set, working so well with each other. This is the kind of chemistry that is sure to show through on screen."

Why not he go lime gross/ White above his

He all day on a lymb 2t and thought induplaying Malcolm (seed but Auding, the two inthought into less publishes when mage under from what he described is a fact an expension existence amid the concerns.

"It was just tail no 10 standard on 10e phone today, and he sad, 'No have no idea what your life is going to be like in three months, it will be unbelievable. But I'm looking forward to it,' says Keating as the series' initial episodes begin production. "I've actually started taiking to my agent about conventions and things. I like the Idea. An actor who says he doesn't like attention and being famous is lying?

He laughs before trying out one of his first convention tales." Temember having this gun that shot these spaceship-looking projectlies, and they kind of looked like the Enterprise. I had fun with that gun, but I lost it. I kept the projectlies and propped them up on my tele vision almost as this homage to Star Tek. They stayed there for a long time. Then the other day, I was in the shower, and it hit me I ran out of the shower —droping wet — and dug into a drawer under that old TV, which I styll have. If I the bottom I there were thise three projectiles. So seven years ago, the universe knew I was destined for Star Tek. Makes a great story for me news. (819).

ever the universe has to throw at linn as he begins his tour of duty aboard Enterprise. He's thrilled for the rille to begin while taking personal account for push how different things are going to become for him.

There's always that yunch moment as a actor is there are many of them bild on stand out. The task Youre is your failed with there's your new continue on the largest make in the largest make at off the hange for that first time ye hold it out And when I put nime on, there allowed in a large target to the Earl atood on the largest make to the Bell downs that you have exhibited in the deel stand out to look off them. The intervals sign and the full framed by these swaying time.

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anthony mantgomery

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: ENTERPRISE's 'space boomer

With Anthony Mont: omery, what you see is what you get:
enthusiasm, enery, high expectation and genuine
theer flows from the performer at levels rivaling a
breaching warp core.

fun! I get to be the one driving the ship. I can't

"Mayweather, he's curious," offers Montgomery, "He's an explorer just like everybody else even though he has been in space a lot more than the others. It's still mostly new to them. But he's not so comfortable as to say 'We're engaging the Suliban again... ho hum."

Mayweather's space experience will surface in qualities of his character, Montgomery assures, such as the helmsman's preference to sleep in a "zero-G" environment. When it comes time for Mayweather to turn in, he's known for deactivating the artificial gravity plating in his quarters and sleeping in a cocoon-like hammock tethered to the deck

He's the type to know where the best place is aboard ship to watch stars rushing by or to feel the vibrations of a nearby pulsar. He also will prove a valued member of the Enterprise crew as a talented pilot with an instinct for space travel possessed by very few humans. Mayweather's experience will help Captain

Venturing into 22nd Century space as a member of the Enterprise crew is an opportu-Montgomery plans to seize as Ensign Travis Mayweather.

"Do I know what am I getting into? I do to a degree. I know I've got one of the best jobs ever. I get up, go to work and get to fire a phase pistol," says Montgomery and laughs, taking a break from shooting one of the series' first episodes. "I realize that I do the best I can do, and people can take that or not. People have their expectations for Star Trek, and I want us to meet those expectations. I'm going to do the best job I can."

Montgomery is no stranger to television, having earned recurring roles in series such as Popular and Say Uncle as well as appearances Younger television viewers will recognize him as the host of ABC's Awesome Adventures, a series that depicted Montgomery's weekly experiences with such hair-raising activities as parasailing, rock climbing and snowboarding. He also has a background in theater, performing in productions of contemporary plays as well as works of Shakespeare.

And the Indianapolis native's career all stems from his catching the acting bug while studying at Indiana University - Purdue University at Indianapolis. He later transferred to Ball State University in Muncie, Ind., where he earned a degree in performance theater and

"I acted in church but I never in the world thought I would be doing what I am now," says Montgomery. "I fell in love with acting in college. It was East of the Sun, West of the Moon - my first audience, my first job and I never looked back.

"What I love is children's theater; they give the most honest response," he says. "Children don't have to put up this facade: if they don't like you, they'll tell you."

He then moved on to Chicago, where he had a dual brush with notoriety. Montgomery was recruited for a rhythm-and-blues singing group, a move that he once considered would lead him into a musical rather than theatrical career. But as he does in all aspects of his life, Montgomery pursued singing with serious drive - a drive not matched by fellow members of the group, he says, leading to their parting ways.

His other Chicago experience was restaurant work, certainly nothing new to those in the acting profession, he says and laughs. But Montgomery's gig was at none other than Michael Jordan's restaurant, a venue that allowed him to cross paths with whom Montgomery regards as some of the greatest athletes ever to shoot a basketball: Jordan and his Chicago Buils teammates.

Montgomery's aspirations to perform led selling himself for roles in television and movie productions. Among his shots at the screen, he says, was Star Trek

"We call ourselves actors, but what we are are professional auditioners. We get way more rejections than roles," Montgomery says. "I read for (Star Trek casting director) Ron Surma a couple of years ago, but I'm not one to stay in touch; I don't send people postcards to tell them what I am doing. I've never been about that. If I made an impression, if I exuded enough energy, then they know who I am."

That energy was enough to impress Enterprise producers, who chose Montgomery from scores of actors for the role of Travis Mayweather, young helmsman. The pop-culture

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Archer through situations in which intellect and protocol alone will hardly suffice.

It's a role that Montgomery says he is ready to embrace and explore. He also is encouraged by the response he already is receiving from his fellow actors and *Enterprise* producers to aspects of himself that he hopes to bring to Mayweather.

"I'm here for fun but I'm also here to work. And nobody is trying to stiffe me from being myself," says Montgomery. "The fact that they are letting me be me is important. I can only grow at being an actor, but I want to grow for myself as well. I've seen some of the dailies and I know the creative staff is happy, so I'm fine.

"I want to be able to bring more of myself over to my character," he says. "Im really inquisitive person. There has to be some sense of that on the ship. I want things to be as amazing to him as they are to the other humanoids in space. And if it works out, I'll have seven years to blend the newness and oldness of it all."

A long run for the new series isn't daunting to Montgomery at all, he says, drawing a lot of energy from his newly forged friendships on the set.

"I'm here for fun but I'm also here to work find nobody is trying to stifle me from being myself. The fact that they are letting me be me is important."

"There is such camaraderie and it Can only get better. Connor (Trinneer) and i play best friends on the show. And I love Dom," he says of Dominic Keating, who plays armory officer Lt. Malcolm Reed. "Everyone is so funny. Everybody is close. There's not a person that I couldn't just walk up to and talk to."

And it's not just the new kids on the Star Trek block that have entered Montgomery's life since joining the Enterprise crew. In the first weeks of production, he has been introduced to such Star Trek alumni as Marina »

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» "Troi" Sirtis and, as directors, LeVar "Geordi" Burton and Roxanne "B'Elanna" Dawson.

"They said, 'Whatever it is that you think you are ready for, you're not," says Montgomery following with a hearty laugh. "They are excited for us and love our energy. We're willing to pull the reins of the legacy and everybody knows that.

His excitement spills over into his discussion of Enterprise, he says, because he is convinced of the intentions held by all those involved in the production to create a series of the highest quality.

"When we're being interviewed, people have to wonder about me," he says and laughs. "I've seen veterans on TV and they calmly say, 'Oh yes, this has been a wonderful role.' I feel like when people see me, they will think this is the first job I've ever had. But I'm excited! Listen, we're not promised any of this. It all could go away tomorrow, so I am as enthusiastic as I can be.

"I think the show is going to work because we're about to do something that, like they say, really is where no man has gone before. And we're going first," says Montgomery. "You only get to do this once; not Enterprise, but life. I refuse to go through life not doing my best."

Anthony Montgomery also refuses to allow Travis Mayweather to become a static character seated at the helm of a dynamic starship. His goal is for Enterprise viewers to experience the zest for living in the future embodied by the young "space boomer."

"I can't predict where Mayweather is going because we're just getting started. But I want him to experience it all," says Montgomery. "When I did Awesome Adventures, I got to surf, ski, rappel into caves, parachute, parasail, all sorts of things. I want Mayweather to experience everything. And I want there to still be some excitement about it as the years go on.

"My being what I am is what got me here. I soak all of it up, and I want him to do that too," says Montgomery. "I want to grow with the audience. I want to keep saying, 'I get to do all of these things? And I get paid?" 3

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linda park

by kevin dilmore

:: alive and well in Hoshi Sato

The moment that Linda Park was introduced to Ensign Hoshi Sato, she found a new best friend, a newborn child, and herself encompassed in one. "I really felt I owned the character, and she felt mine, not just a character that existed in the minds of writers. I could become her," adds Park, recalling her feelings when she won the role of communications offer and linguist aboard Enterprise. "Hoshi is mine and I too her, she's so much fun. And I fels so much

of me in her. This is so much different than

theater. I can bring so much of me to this.

and I'm still inching up that first big hill. I'll go over the top when the show airs."

And when Enterprise did debut in September, it was a benchmark in the young actress' career. Born in Korea, Park moved to California with her family at the age of 1. She spent much of her youth under the eye of her grandmother while her parents entered the workforce to support them all.

bachclor of fine arts degree in acting from the Boston University School of Arts.

Her stage training included roles in Shakespearean plays as well as contemporary works, but Park says she is ready to turn her efforts to her new role on television, with all of the professional adjustments it will entail.

"I'm taking the core of my craft and putting it in a different direction. It's scary, but

"Hosh) is mine and I love her. She's so much fun And I feel so much of me in her. I can bring so much of me to this."

"It feels to have a character all your own," she says. "It's like a child. The whole process is all about growth. You look forward to what may happen in the future. The endless possibilities are so exciting for us as actors."

Park spares none of her enthusiasm for the role and for *Enterprise* as a whole as she prepares for shorting the series' third episode. Her newfound affiliation with Star Trek is something that harkens back to her youth, she says, and can sometimes lead her to centering realizations.

"I watched (Star Tiels: The) Nort Generation and I loved the Ket Generation. I loved the Holodeck, and Data, the relationship of Picard and the Doctor, and what Mania (Sirtis) and Jonathan (Frakes) did with their characters," she says. "It's really been a neat thing for me to be reconnected with that time in my life when I loved Star Tiels. I had forgotten just how much I was nito that show.

"When I got this, I realized, kind of talking to myself, 'Remember when you were 13 or whatever and you dreamed of having a Holodeck of your own for make-believe adventures' It's so weird to compare the 'me' then to the 'me' now. It truly was a pinch your-self moment," says Park "It's been so much to digest, I still am digesting, still adjusting. Everybody said it's like riding a roller coaster.

"My grandmother spent her formative years living in Japan, so I had a great blending of cultures. My ancestry is amazing, there are so many stories and I have so much to be proud of," she says.

Park is very proud of her education, she says, and hopes to be an advocate for educational issues throughout her life based on the benefits she sees as coming from good schooling. She attended an all-gilf Catholic high school in downtown San Jose, which provided a contrast of socio-economic strain for her, and helped instill in her an importance to follow political issues. There, she explored her love of theater, producing and directing a school production of "Agnes of God," a sensitive and faith-testing story of a nun's personal crisis.

"It was a very progressive school and my she slagish teacher was an amazing woman," she says, "Teachers instilled in us what it is to be an intelligent female in today's society. They showed us how to make a mark on the world no matter what we wanted to do. They didn't make things easy but they made things possible."

She continued her education at the Royal Academy of Dramatic Arts and the London Academy of Music and Dramatic Arts in England, then returned to the States to earn a

scary is good. It wakes you up," she says and laughs. "I'm beginning to view the camera as a scene partner for me. I'm finding ways for me to connect to my audience through my eyes or working a quiet moment for the depth inside."

She was prepared to take on another stage role when her call to Enterprise came from none other than Star Trek executive producer Rick Berman. It was a call that her agent was confident she would receive, Park says, but she remained unsure.

"Hearmed in this business very quickly that there is no sure thing, I didn't want to give up no job thinking! I had another, then end up having no jobs," she says and laughs. "I haif the additional pressure of being the only one reading for the part. I knew that if I didn't get it, it wasn't because they liked someone better, it was because they didn't like me. But I tested and got I tested and

"And Rick Berman personally called to tell me and to welcome me to the cast. It was such a nice thing for him to say it meant a lot to me," says Park. "It made me go into the process without feeling any weird actor insecurity about it all."

Thus, Linda Park stepped into the role of Hoshi Sato, a striking and intelligent young woman who serves as the ship's translator NTERPRISE SPECIAL EDITIO

51

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and oversees its communications systems. An expert in exo-linguistics. Sato has learned to manipulate her vocal chords to emit ranges of alien sounds no other human has produced. But her excitement about being a space linguist is tempered by her fears of being a space traveler. Sato white-knuckles her way through space, clenching up each time the Enterprise

"I love the character, I feel so lucky being connected to this character. She's so much are so many facets to Hoshi. She is so passionate about languages. We see her at the university, really on her turf, and that side of her is great because we see her doing what she loves to do. She is lured away by the captain to explore alien languages that no human ever has heard before. She's the first, She's so ambitious, she's very proud of what she has accomplished as a linguist at her young age. That whole side of her is so fasci-

sive. She doesn't like to be told what to do. She is strong in her sense of beliefs. She's someone who follows her gut reactions," she notes.

"And when she freaks out, she's not good at masking her feelings. She wears her emotions on her sleeve."

Sato also finds she must put her own talents to use when universal translating technology fails the Enterprise crew - which

"It's funny how the things are always not working and I have to jump in to use my skills. It's fun," she says, and notes the communicamainstays in the hands of Sato. "It all goes back to playing as a child. During some takes when I'm feeling tired or listless, I pretend I'm playing cowboys and Indians with little guns - and it works like a charm. I did it with such earnestness as a child. 'Seriously, I am a waitress and I am taking your order."

Park says she looks forward to the time when writers and producers have a better grasp of the Enterprise crew through the performances of the cast. That improved understanding, she says, will plant the seeds of ideas for the future of these characters, and will lead to unfolding futures well beyond what may be in store for them now.

"Hoshi is kind of young and naive. I'd like to see them do stories in which she comes into her own," says Park. "She faces her fears, she fights back and comes into her own as a see. It will be great when someone says, 'Remember back in the day, Hoshi, when you

Park laughs and continues. "If there's a single adjective to describe Hoshi, it's 'alive.' She is alive in everything that is encapsulated in her being. Her fear of space is rooted in her loving being alive. She sees the future she has planned for herself. She wants to be the finest linguist in pursuit of alien languages. She wants to found a university, get married, have children. I don't want people to think she is a coward or a sissy, because she's not."

come from interaction with her fellow Enterwould like to see explored, she says, is that between Sato and Dr. Phlox, the ship's physician and one of its two resident non-humans.

"So far, between the actors and the char-

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that has developed that you can't wait to jump into it and get into a scene," she says. "I love acting with John Billingsley, have a scene where I go to him as a sounding board with my frustrations. He guides me toward what is right to do with a loving push. His energy is so relaxed and he seems so happy and content with who he is. He brings such a stabilizing effect to the cast. He's just a jewel."

A more challenging relationship to develope park says, will be that between the two female leads, Sato and the Vulcan science officer T'Pol. The two are oil and water to be sure, she says, Judging from Sato's passion and T'Pol's stoicism.

"What she finds so annoying about the Vulcan," Park says and softly laughs, "is that she seems to look down on people who are vulnerable and passionate and act with a sense of childishness. Hoshi thinks the Vulcan is arrogant and full of herself. One time, Hoshi even swears at her in Vulcan ... And she does it with a smile.

"There is great chemistry building between them though," Park observes. "I would like to see a bond build between the Vulcan and Hoshi through their circumstances. I want them put in a situation where they would risk their own lives for each other. They are the only two women; it's important for them to come together and have a sisterhood develop."

And, she notes, that certainly is developing between the two as performers.

"Jolene (Blalock) and I are the only women on the cast. We joke about the testosterone majority and the estrogen minority on the set," she says. "Sometimes all the boys are over on their side of the bridge making their noises and Jolene and I just look at each other and shake our heads."

Through it all, Park expects to develop her character over time with some guidance by those on the other end of the camera: Fans of *Enterprise* and the entire Star Trek universe.

"It's important for me to get feedback from the fans," she says, "Hoshi is so much mine, but I want her to be theirs also. It's because of the fans that Star Terk exists as it does today! realize how much escape they find in the show. Star Terk fans really love this world. And as much as I can, I want them to experience growth through her."

She also nopes that fans will embrace Enterprise as the next logical step in not just entertainment but in the future of Star Trek. She wants her enthusiasm, which is shared by cast and crew alike, to inspire positive attitudes as fans become caught up in it all.

"Enterprise really is breathing new life intethe Star Trek machine, or whatever you may
call it," she says of the series. "We're going
back to the original idea of Kirk Archer is more
akin to Kirk in the sense of his being an adventurer and explorer, and the idea of experiencing new discoveries. Archer is very much
the captain with the guns that idsses the girls.
Hopefully, people who never watched Star
Trek will come into the whole world of it
through us."

Has the weight of that responsibility beun to sink into Linda Park?

"I'm really starting to get more of an idea of what I've gotten myself into," she says and laughs. "I'm starting to see, as the time draws near, I'm constantly needing to check into teality. Sometimes It will seem normal, then all of a sudden, I'll be walking to my trailer on the Paramount lot or something and think Oh my God." 3



intro

creators

dossier

ENGINEERING

54

ВТЯЯ ТЯЕК СОММИЛІСЯТОЯ 13



by Kevin dilmore

:: ready to 'trip' out

Combining two old Favorites - Southern wit and engineering genius - Charlie "Trip" Tucker III and his actor are rarin' to go. tribute

"I had some ideas on what kind of a guy Trip was. and I sort of thought that if he was around now, he'd be working in a pit craw for a NASCAR driver. He's e little gritty and all that."

on Entermise in May, Trinneer laught and

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comp. (in good they think that way or him eldni have on these hall resting think, happening haloe."

And a more is lose interesting those, as diname, by lore owner than Star Treks chile deet Liller Rich arman, is Tucker becoming through and the star begins with an unanticipated quantities are the begins with an unanticipated world bonding between Tucker and a member all a newly encountered species — and ends where the engineer sprouting nipples from his

Tinneer laughs off the story line as somebon, very much in keeping with the light but was signal mood that infuses the whole Enmyon, production. Much of that mood he credts to Ecott Bakula, who has emerged as a leader on the set as well as when the cast is in char-

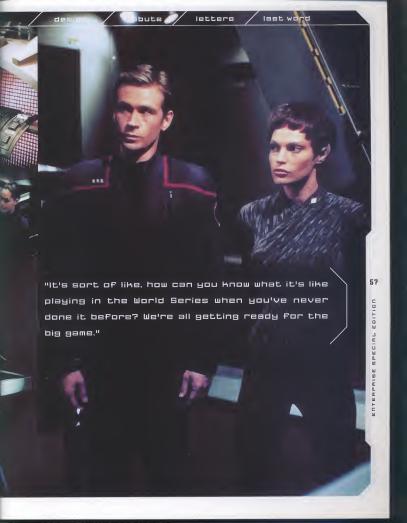
Scott sets the tone for all of us. He's great work with and he has a good time, says Timmer, "It's all about setting a positive environent. It might sound silly, but we all have a good time together. We laugh a lot, then shoot, "I love this job. "I've reached a point where 'ungs have settled a bit from the pressure." he says. "I'm glad it happened to me now rather loan to years ago. I'm more mature now and an handle it better. But going to work is going so york. And you have to go in without a lot of aggage. In the off time is when you go, "Oh, ran!"

At this time the premiere of Enterprise is some time off, and Connor Trinneer says he is integrating himself for the Intense scrutiny that will be placed on the show by the media and Star Teck fans alike. When Internewed, he hair completed filming on seven episodes of the newest Star Teck series, but had only that day alimpsed sections of the pilot episode for the last time while re-recording lines of dialogue in

"I'm just now getting an idea of what it all will look like. The graphics and effects are unbelievable. It all looks outstanding. And it's a all experience seeing yourself in it all," he say-

"Inings are just starting to happen for uow," says Trinneer."It's sort of like, how can yoknow what it's like playing in the World Series when you've never done it before? We're all getting ready for the big game." O





REINVENTING FUTURE

by jeff bond

:: production designer herman zimmerman

Herman F. Zimmermen has envisioned the future before: he's been the chief production designer for every episode of STAR TREK: DEEP SPACE NINE, created the look of THE NEXT GENERATION, and helmed the design for every movie since STAR TREK V. He even supervised the look of the Star Trek: The Experience in Les Vegas. Now, however, Zimmermen fecas what may be his greatest challenge: reinventing the future.











For Enterprise, the latest series in the Star Trex mythos, Zimmerman and a veteran design crew had to envision a future halfway between the events depicted in Stor Trek: First Contact (only a few doen years into our future) and the time of Kirk and Spock's Enterprise. To create the look of the NN-Co. Zimmerman had to adhere to two seemingly conflicting dictates from show creators and producers Rick Berman and Brannon Braga.

"The important thing being that this new Enterprise, interior and exterior, should be retro and cool," Zimmerman explains. "Two buzzwords very easy to slip off the tongue, but not so easy to conceive on paper and then in the reality of the scenery onstage."

Zimmerman says that Enterprise represents a turning point in the franchise. "This is the reinvention of Star Teek." he explains: "It's a challenge, and in a way it's like starting all over in 1966 again; how do you imagine a future that's closer to our reality of 2001 than what Gene Roddenberry was imagining for a future 300 years away?

"We have to remain true to the franchise and all those elements of the future world that we created for The Next Generation and Deep Space Nine and on Voyager, so that what we do on Enterprise is not illogical — to use Spock's words — in the seeing of it later on. It was both difficult to do and also really fun. I think of all the things one might do as a production designer, designing future worlds and

starships and all the things that go with it is about the most fun that you can have.

"Also, like Deep Space Nime, there were no preconceived physical things that we had to hang onto. Veyager and before that The Next Generation inherited a lot of the floorplans and a good bit of the physical properties that we used to make Star Teks. The Motion Picture, so that goes back to 1979, While that was a wonderful motion picture, they didn't have the technology available to them that we do now, especially in terms of computer graphics and backlit story points that we're able to make with video playback."

The fact that the Enterprise designers will be filming a series set before the original Star Teek, yet with production technology 30 years advanced from the '60s show, sets up some inherent contradictions. But forget 30 years ago—a lot has changed just since the last of the 'modern' Star Treks were built for the cameras.

"What we have today is all of these tools that weren't available in the 'Gos — and really weren't available until four of the years ago. So necessarily our show is going to look better than (even) The Next Generation and better than Peep Space Nine and better than Voyager," Zimmerman notes. "For instance, we're using nothing but LCD screens and plasma screens — we're not using a single television-tube screen. Everything is honest and out front, we're not hiding imponitors) be-

hind biack. Plexiglas. One of the other strong directives from the producers is that the actors be able to handle everything — everything is workable, there are buttons and know and gauges and dials and levers, things that the actor can deal with, touch and make something happen. It's a less comfortable more utilitarian and more hard-edged work! than the recent starships. That was an engrenous creative decision they made that I think is paying off."

While Zimmerman and his crew had twimaintain a continuity between Enterprise and the three previous Star Tek programs, setting the show before the original series meant that the world of Kirk's Enterprise had to be studied closely as well. Zimmerman says a number of design elements were incorporated from the original Star Tek into Enterprise.

"Brannon particularly liked two things that were in the classic series," Immerman says. "Umbras" sarpiece and spocks viewer, that he would look into and then trun dramatically be Captain Kirk and say, 'This planet's about to explode."... I think the fans will be happy tisee that. It's a little more sophisticated; it sildes in and out, and our new science officer. Then uses it to good advantage. And since he's a Vulcan there's an obvious correlation between her using that viewer and the way Spock used that viewer. It's a good dramatic device on the bridge."

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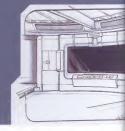




the ship

the design approach of the new show. "We have used, under Rick and Brannon's direc-

door know those two people were there?" he



HERMAN ZIMMERMAN

Special effects on the star lifek series have seen a quantum shift in recent years — from sophisticated motion control of physical spacecraft miniatures to shots, midway through Voyager, in which every element is completely rendered and combined in the computer. Enterprise will be the first Tiek series for which no physical model of the main starship will be built. But Zimmerman takes this milestone in stride, noting that the real transitional work for this concept was already done on Deep Space Nine and Voyager. For him, the real challenge has been working with television and home entertainment broadcast formats that the younger has the property of the property

"We've been doing all CG for the last few years and with the last feature." Zimmerman says, "so there are some dos and don'ts that we've had to deal with because we'll be aring this in letterbox format in some places and some times, and I think by the end of the series we'll probably be shooting on high definition video. The way electronics and electronic cameras are going I can't see why we would not. The film we're using has to be compatible with DVD formats and that has made, not problems, but decisions by the DP (director of photography, Marvin Rush) that he might otherwise make differently. I do know we had some learning curves we had to assimilate the first few days of shooting, knowing that we were heading in that direction in that direction."

Another technical innovation Zimmerman and his crew brought to Enterprise was the incorporation of extremely sophisticated computer graphic displays and practical lighting that makes the ship's sets remarkably convincing—even to a casual visitor on the set.

'Almost every set is 90% in to y the lighting that the decorator and I have put in," Zimmerman points out. The DP has specified the instruments, but we've placed them to be seen—that's part of the handson policy of the design, that all the lighting on the screen is functional. We've not hiding the spotlights behind gauze or plastic, we're seeing them where you and the camera can view them. That's part of the look."

The Enterprise bridge features dozens of suspended display screens, all uploaded with digital computer graphics that can be edited and programmed to illustrate any story point. Moving the bridge environment beyond the traditional videotape projection system used on previous Trek shows was, once again, a major challenge.

"We spent quite a lot of time looking at what was available and what we could buy off the shelf, because we can't invent everything," Zimmerman says, "We can't go to the store and pick up a 22nd century anything that's believable: whatever we find we have to modify to look like what the rest of the picture is going to look like when it's finished. We spent a lot of time looking at aircraft control panels, but those things are really expensive. We screens, for instance, but an LCD screen just turning it from horizontal to vertical would make a big difference, and they use them that way in modern aircraft. But those things cost about \$25,000 a piece. And that's in quantity! (Graphics supervisor) Mike Okuda did some on some screens that were 9 inches by 12

For all the bridge of the NX-on, in fact, immerman turned to influences from both past and present Star Text. "The loorplan on the bridge is very similar to he classic bridge in that it's circular, with platform around the captain who sits in he center." the designer says. "That's where all the similarities end. We have no observation lounge, no comfortable returning room off the bridge as we have on the Next Generation and Voyager, but we to have a Situation Room that's the back area of the bridge. By putting it in the ridge itself it gives you the opportunity o have quiet officer meetings close to he center of command. And it also gives occurred the properture of the center of command. And it also gives occurred the product of the set you and shoot both from the viewscreen frough the bridge to the Situation toom, and from the back of the Situation toom, and from the back of the Situation and the set of the set was at the search of the set.

Zimmerman notes that while there is no prominent outaway graphic displayed on the bridge a la Voyager, the Interior ayout of the Enterprise has been working but and the location of the various sets within the ship has been planned. "The tecterior and the interior have to complement each other," Zimmerman says. "You have to believe that where the bridge is stituated on the ship is logically the way you would get from the bridge to tiskbay, for Instance. The rooms can't look like one thing from the outside and look like another from the inside. It's not so difficult to place the interior sets once you've got the exterior design, but it took is quite a while so got the exterior design, but it took is quite a while so got the exterior design, but it took is quite a while.





miches high. They said if we bought more than to they could give it to us at \$4,0,000 a piecel That's a little beyond our budget. As much money as Paramount is willing to spend for these shows, and they've spent a lot, we couldn't afford that. We did buy about 80 LCD and plasma screens and none of them cost more than \$4,000, much less \$40,000.

Backing up the bridge computer screens is a control room that rivals the bridge itself "If you go down to the video control room—which is not the bridge—it looks as good as the bridge in its own way because there are racks and racks of monitors that are previewing things that are going to be switched and keeping quality control over the images that are being seen on the bridge now." Zimmerman points out. "Everything's coming from the &mputer now, it's not videotape playback, it's all CD-recorded and played back on CD, so we have a rack of probably 20 Applie C4, CUbes that are driving the images on the bridge, and we have a yielde room on every stage."

Visitors to the new bridge will note that there is only a single helm station, rather than

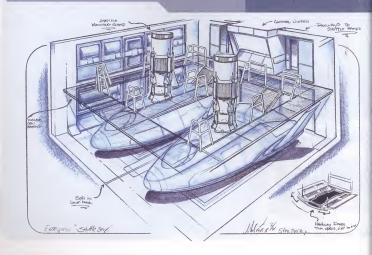
the helm and navigation console featured in the original series. "We had a single helmsman on the Deffant, and I think the Deffant bridge was the other bridge that Rick and Brannon liked a lot." Zulmerman explains. "Much of the treatment of the celling has overtones of the Deffant, which was also a more utilitarian ship and more military, and longer—rather than all more military, and longer—rather than elliptical as the Enterprise-D bridge was, or wide as the Vologrep bridge was.

Still another unusual element to the helmsmars/seft is a thick glass cylinder, which Zimmerman explains is a navigation tool that is meant to eventually evolve into the astrogator located between Suid and Chekov's stations on the original series bridge. "There's just a light box in there and when there's a story point for it we'll invent something to go in there," Zimmerman says. "It's basically like a radar screen but we haven't made it active because we haven't needed it in a story yet. When we use it, the effect will be a (visual effects) jurn-in, because the until sn't large enough to put the complication of a video monitor littal it."

shuttles

Since the NX-o's transporter Is only intended to be used for cargo, the Enterprise will depend more than any other featured for Tele vessel on its shuttles for transport off the ship. With their teardrop-shaped pilot campies and gently curved hulls, the new shuttlepoids lies convenience between the Gos series shuttlecraft and the more arccaff-like shuttle that pioneering designer Matt Jeffies originally had in mind for that show.

"We patterned them after the re-entry vehicks, the space shuttle we're all familiar with now." Zimmerman says. "They're a little larger than a minivan, about 8 feet wide and ao feet long. We built two and we might imagine that there are as many as faur aboard the Enterprise we have four bays on the extensor of the ship so we could have that many I also designed the set so if we wanted to show four shuttles at once we could, although that probably won't happen because they're expensive to build. The shuttles have so far been very prominent in the stories,





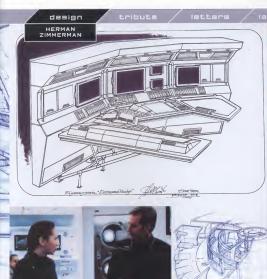


engine room

For Engineering, Zimmerman designed a space more reminiscent of the one from Star intel. The Motion Chicut Phan anything seen on the Enterprise-D or the Voyager, "The horizontal idea for the engine room was min, and Rick and Branton embraced it immediately," Zimmerman says, "I believe the engine on Star Teck—The Motion Picture was horizontal (from a T-joint at the reactor), (Enterprise has) an engine that's so big that it takes up most fit espace, it's not just a cylinder in there, so the engine room is really an engine room and there's not a lot of room for anything else. There's just enough room for crewmen to do their job and not much more. There's side on district the headings in the section structure of forestrone in the reconstruction.

The Captain's Ready Room is also a far cry from the luxurious facility used by Captain Picard. "The Ready Room is a set with beams that are low enough that - if you're six feet tall, as our captain is - you can bump your head," Zimmerman notes. "There's also a squeak in the floor that drives him nuts. The Ready Room is more the size of the commander's quarters on a nuclear submarine and it's still a reasonably comfortable room for the captain, but he does have to watch his head," Zimmerman also notes that crew's quarters will be even less roomy than the Ready Room. "Crew's quarters will have double bunks; only the officers will have private quarters, so it'll be more 'realistic' in that sense. There's also a crew's mess, a captain's mess, and a gymnasium, so far as we've progressed beyond the pilot."

The familiar Enterprise corridors have also been given a makeover from the trapezoidal shapes of the previous series bulkheads now have circular openings, gwing the corridors the visual look of a long, bending tube. "The strongest corridor shape you can have is circular, just like the best design for a spaceshly you can have is a sphere," Zimmerman explains. "We went back to a very basic shape just to psychologically say that this was a more utilitarian ship than we've seen before. It's also a shape that most designers avoid because it is so simple—unless you're doing a sewer, most corridors on any spaceship set I





sickbay

to basics on the sickbay, to be supervised (and personalized by the allen Doctor Philox. "It's a Staffeet sickbay, an emergency room atmosphere, and rhlox has inserted his personality into it by pringing a lot of allen medical technology into the starship. What's unusual about the sick-bay is when you look at it you will think maybe we're doing ER, because it's all white, it's not can peted, it's completely hospitalized in every (contemporary) sense. There are a utoclaves, there is an MRI machine, there's all the usual lab equipment. Everything isn't diagnosed with a scanner that can be held in your hand, you have to be more of a physician to operate within that sickbay."

can think of would not be circular, but we couldn't do too bad by just doing the obvious.

coulon't do too bad by just doing the obvious. In addition to the first generation of Starfleet phasers, called phase pistols, the show will feature some other familiar Star Trek props, but you might have to look closely to recognize them. "We have hand-held computers, but you wouldn't call them a tricorder," Zimmerman says. "We do have communicators, and ovil recognize them as very similar to the communicators that Kirk used. They're not much different from a present day cell phone: more compact, but you can't really make it too compact because it will disappear! You have to have a certain amount of physical size to be able to handle a prop and be able to use it effectively onstage."

With the standing Enterprise sets designed— and looks applied to the alien Suliban Helix and an earlier version of the Kilingons—Zimmerman is now well into the routher of doing Enterprise as a weekly series and a weekly design challenge. But the designer says he's already found the work it mensely satisfying due to the necessity of creating so much of this new show from whole right.

For that reason he found the all-new Cardassian look of *Deep Space Nine* the most satisfying of the previous series, "and now *Enterprise* more satisfying than either of those," he admits "Many fans, in the early stages of finding out that this was a prequel to the other Star. The series, weren't happ with the idea. I think when the cover of Til Guide came out, and the floor-plan view of the top of the *Arterprise* was out there for them to see, I think they all swung the other way. I think Brannon and Rick had the same problem—conviving the studio that this was a good idea. They had the same problem—conviving this particular slice of history as the time period in which the stories take place. Personally, I think it was a damn good idea, and think the fans will thinks to too." 2



Michael Westmore

same design problem as everyone else working on Star Trek's newest series, Enterprise -how to look modern and retro at the same designing the look of Enterprise, makeup has had many of its own improvements since the original Trek was on the air. Westmore, for one, has welcomed the technical advances brought or CGI. Instead of having to hire and train additional artists to put makeup on a large crowd of aliens, for example, Westmore and his crew can do 20 characters themselves and

"What makes designing Enterprise interesting," Westmore told THE COMMUNICATOR, is that you want to go back in time, but you can't just go back to pre-Kirk. When we did 'Trials and Tribble-lations' for Deep Space Nine, it was difficult just going back to drag up 1966 Enterprise is set further back than that, but more importantly, even though the original look that good today if that's all we did."

Westmore says the principal mandate he was given by executive producers Rick Berman and Brannon Braga to inspire his design work was that Enterprise should look different from every other Star Trek show in every aspect. To do

thing he hasn't had much of since he started with The Next Generation back in 1987 - time.

"For the first time, I'm not doing any of the makeup for any of the principal characters," says Westmore. "If we have a guest or a special gimmick, then I'll get my hands into that, but the producers want me freer. I'm strictly into design. In the past, having only a week to come up with designs, we winged it a lot. Now I get to do a lot of sketches and drawings for Rick and Brannon to look through.

"It's fun for me although I've had to get used to coming up with many designs again. first idea, then my second and third and then



all of a sudden, I'm spitting out dozens of sketches with concepts. I can sit down with Rick and Brannon and they'll pick out a nose from this drawing, an ear from that one and

Design work started with the main characters, of course. Asked if the makeup has a color scheme among the core crew that ties them subliminally together, Westmore says he's actually more intent on trying to make each character's makeup distinctly different. "When I first started in the business," Westmore laughs, "there was one color base makeup for men and one color for women. Sandra Dee, Doris Day, it didn't matter - they all wore the same color. The only choice you really had was to put it on heavy or light. Now we have the luxury of doing all sorts of different shades to compliment different skin tones."

Even though Scott Bakula's face as Captain Archer on the TV screen will look as though he's not wearing any makeup at all, for example, a closer examination reveals a flawless mask of color and highlight. Without makeup, any actor's face would disappear under the bright, hot lights required for television production.

In keeping with the show's theme of the early days of space exploration, the crew compliment does not include as many aliens as, say, Deep Space Nine did, Two crewmembers, the humanoid Dr. Phiox and the Vulcan T'Pol. have more complicated applications. Jolene "T'Pol" Blalock says her entire makeup and wardrobe takes two hours, a far cry from the four-hour makeup application alone that Michael "Worf" Dorn and Armin "Ouark" Shimmerman had to endure.

"We've been doing Vulcans for so many years," says Westmore, "that their makeup and air had become very stylized. For T'Pol, we decided to loosen her look up, give her a lighter, freer hairdo. She has the same ears, but they're custom-made for a female. This Vulcan is a little more attractive, her evebrows are not as sharp. There's a little more softness, more back to Spock, the way Leonard [Nimoy] was in the movies as he began to 'let his hair

"For Dr. Phlox [played by John Billingsley], we didn't have to do as much makeup as we did for Neelix because Dr. Phlox is part human. We stuck with his basic skin tone but added some pieces to his forehead and ears. I decided to enhance the edges of his skin with a little which make his eyes brighter than normal.

Westmore genius: Michael comes from a legmakeup. Industry insiders will tell you that legendary John Chambers (who did the original Planet of the Apes).

chiefs like Westmore have only seven days to prepare every facet of materials that must be on actors and on sets for shooting the folsometimes two Trek shows week after week whenever he can. In that way, he has practi

"I remember when the makeup artist who was hired to do Babylon 5 started. The first



thing he said was that he would never do what we did in Star Trek, using pieces over. They were going to do everything new all the time. When we met at the Emmys, he said, now I know why you salvage faces so much. You just can't do it fast enough for television. If you had lots of money, you could run two crews that would take turns, but that's not worth it economically."

Even after all these years, Westmore can't stop thinking of ways to streamline his work — not just for his crew, but for the comfort of

flawless. Jeff Lewis on our crew does three of the men on the main crew and he just lines them up, sprays foundation on the first actor, cleans the air brush, puts in a new color, and then does the next, right on down the line."

Once air brushed, each actor then gets additional color and highlights. Makeup can take as little as ten minutes, and touch-ups after lunch are just as fast. "It actually stays put better," says Westmore, "even though it goes on thinner than if you were using a sponge. It

texture from a magazine. From this simple suggestion, the Suliban was born.

"It was quite an interesting problem to duplicate a computer-generated texture. To do it is as a sculpture would have taken us a month, so what we came up with was a series of over-lapping clay plates that became the basis for our rubber molds. When the makeup is applied to the actor, it encompasses the entire head and hands."

"We have to prepare the rubber to be totally flexible and movable, so we whip it to

"I was asked to come up with a brand new namesia for ENTERPRISE. The producers wanted new eye candy -

the actors. As Enterprise entered a full production schedule, he was very excited about using full-time a technique he'd only used occasionally in the latter days of Voyager - air brushing.

"Everyone's foundation is air brushed on. I did it years ago in a beauty makeup class and always thought it was gorgeous. My daughter, Mackenzie, is an actor on Passions and she hasher makeup air brushed on every day. When she comes home at the end of the day, it still looks

has to be thin enough to float through the brush, but you get this beautiful foundation."

Most fans will, of course, be looking forward to seeing what Westmore does with his specialty: aliens. To kick off the series right, producers told Westmore to go all out and design a new villain unlike anything viewers had ever seen before. The only firm clue that Westmore was given as to the direction he should take was a photo of a computer-generated what we fall a low-rise texture. It's not whipped as much as it could be, but when it's done cooking, it gives us more body when we're applying it."

The various rubber "plates" for the Suliban makeup are glued into place. While the pieces have some color in them, the finishing touches are applied by Westmore's crew. A little airbrushing is used for mottling and a variety of light and dark colors are dragged



making up to three rubber runs a day down to the makeup trailers. If he has large heads to cook, he puts them in a specially-designed oven for a six-hour overnight bake.

The other key crew members working with Westmore on Enterprise include Jeff Lewis, handling Tucker, Mayweather and Reed; Brad Look, in charge of Hoshi and Phlox, and finally, daughter-in-law Suzanne Westmore, in charge of Captain Archer and T'Pol. If necessary, Westmore consults on new characters with Costume Designer Robert Blackman to make sure that costume and makeup are compatible. The two aren't looking so much for design continuity as fit.

"If the suits are tight," says Westmore, "we don't put the hands on until the actor is dressed. If we had designed a thick neck for

the Suliban, Bob would have to know that. The color palette we're working with is understood that even if we discover we're going in different directions on color, it often still works out."

Hand-brushing, as Karen Iverson does for Max Grodenchik on DSg, is avoided on the new series

makeup is to make sure the actor isn't lost in the design. Once that's satisfied, the producers depend on him to come up with something exciting and they trust his instincts. "I was asked to come up with a brand new nemesis for the beginning of our space joureye candy - something the fans have never seen before."

How does Westmore come up with new ideas after producing literally thousands of own designs. To tell you the truth, I've done so much of this now that I see variations of some

he adds. "No two days are ever alike. I never get bored." 3



STAR TREK COMMUNICATOR

ENTERPRISE



Enterprise Fashion

by Righ Handley and Larry Democet

Costumes are a vital component to Star Trek's success and appeal, as identifiably Trek as the Vulcan salute or the transporter effect.

Flared cuffs, miniskirts, and a red-blue-gold Kirk era. The battle-forged uniforms of the Klingons, Borg, and Cardassians contribute as much to their popularity as do the actors wearing them. Comedians have long joked about how unfortunate it is to be wearing a red shirt on landing party duty. And then, of

None of this is news to Robert Blackman. As costume designer on every Star Trek television outing and all or part of the films since Season 3 of The Next Generation, Blackman has been responsible for the endlessly amazing costumes that have adorned the Star Trek casts - from Picard's oft-pulled tunic, to the Drundreds of lyears-I don't think it's going to be gone in another 150. Closures as we know them now will still be prevalent, so we should use them. We shouldn't try to do this invisible thing anymore where we don't know 'how do they get into those clothes?' What is the magic with that? It puts it closer to us, which is really what we're about."

In designing Enterprise's pre-Federation uniforms, Blackman used NASA's uniform history as a model, "I went right there," he says, "because that's where one ought to go, I think-which is to NASA and what their under-suits have been like." Blackman also considered the look of the modern military. "We

washed light navy blue. They have kind of a way up so they can easily unbutton things."

one thing is sure to set TOS fans nostalgic: a refeatures three-eighth-inch lines, Blackman says, denoting which branch they work in. "It's just a little stroke of color in this navy-blue, and we've changed it back to pre-Kirk so the Cap-

Comedians have long joked about how unfortunate it is to be wearing a red spirt on landing party duty. And then, of course, there's Seven of Nine...

ing Quark's wardrobe, to the frightening yet many other Trek veterans, Blackman is return-

Blackman says that upon reading Enterconcept of creating clothing styles for an era not quite so distant in the future. Set in 2151. Enterprise takes place nearly 90 years after the capability and met the Vulcans. "With that," says Blackman, "came a lot of interesting things we hadn't done before."

prise crew have buttons and zippers, all quite evolved, seamless look of the 23rd and 24th century uniforms to which we've grown accustomed. "The button's been around since know the military changes its concepts the slowest of any place in the world. They're always decades behind." With that in mind, he opted for a look not all that different from what one might find today.

The process of designing new uniforms was not a smooth task, however. Blackman's team produced nine prototypes for producers Rick Berman and Brannon Braga, discussing each drawing and possible swatches they could use. In time, he shortened the process by going directly to prototypes rather than dealing with sketches.

The early efforts, focusing more on a futuristic approach, were not to his liking. "We would make them out of more futuristic fabrics, and it just didn't seem right. They didn't about them. They seemed too artificial." Eventually, he settled on blue cotton twill, a common textile weave that produces parallel ribs on the surface of a fabric. "We've seen them before, we'll see them again - they're essentially cotton jumpsuits that zip here and there tain now wears gold, and Security and Tactical

On the other hand, the jumpsuits contain numerous pockets, something conspicuously keys. "They're not gone yet," he says. "By the time we get to The Next Generation, that's all Still, in an effort to keep the outfits futuristic man chose to make them sleeker and trimmer than modern uniforms, a task made easier given the excellent shape of the cast. "We pad out or push in, or any of that stuff... they

That was just as well, Blackman notes, for

Each uniform features three-eighth-inch lines.

Slackman says, denoting which branch they work

Enterprise while simultaneously wrapping up work on Voyager, threats of an actors' strike loomed in Hollywood, endangering the producers' hoped-for May shooting start-date. There was also the issue of longevity, as styles and fabrics come and go, often unpredictably, and he needed to be sure that whatever he

"Never, in a million years, will they saitsfy all needs, and that was my big learner. I had a huge list of things I really wanted to make better. I made better a lot of them, and a

chose would be available for seven years.
"Those things change all the time," he explains.
"The color lots change and everything — navy

To that end, Blackman relied upon a number of shortcuts learned during his 12 years as Star Trek's resident costume designer. "When you're doing basic wool gabardine, as the other uniforms have been, there's always going to be black wool gabardine, I don't care where the world goes, somebody's going to want black. And then you just get white and you dye it the color you need." And you thought Carak was the only Star Trek tailor with a few trick up his sleeve.

Designing the crew's extra-vehicular suits was a different story altogether. "They're terribly hard," recalls Blackman with a sigh.

lot I
didn't
improve
on much at
all. And that's
just because
they're really hard to do."

To create the EV suits (ancestors

to those first shown in the TOS episode "The Tholian Web" and later First Contact) Black-man worked with a company in Burbank, Calif., called Neo Innovative Technologies — a.k.a. Neotek — which produces custom props and sets for film, television, and stage.

"They have a really great air-system for the helmets," he says, "and they've got amazing materials they use for the visor." However, the process was extremely time-consuming, "By the time you sculpt it, you do a rough sculpture, they cast it, they mold it, they re-sculpt, they

t h a t , they make another mold off that one, and they do a

lot of sanding, it's essentially three sculpt-moid jobs to get to the final helmets, to make them look as smooth and as machine-tooled as possible, when in fact they are not, they're all hand-tooled. Another problem associated with the EV suits was the oppressive weight of the suit and battery packs. As such, he ordered only seven suits and is adamant.

about not having to go about ordering more. Still, Blackman was extremely impressed with Neotek's efforts. "They fit on your head like a motorcycle helmet that joins to your shoulder so that the actor has full neck mobility, and they have beacon lights on them so that we go to dark sets and the actors are really lighting the sets with their helmets --- any movements of their head focuses on the scenery, so it's a really cool look." Designed for realism, the suits have gaskets running from the bottom of the helmet to the breast-plate, and others coming up from their ankles: instead of boots, the actors wear flexible lightweight shoes allowing them to climb ladders and do all the things the previous casts could not do in their suits.

No Star Trek series would be complete without wild alien fashions, and Enterprise

Of course, no alien outfit created for Enterprise has been as much-discussed as that of Captain Archer's Vulcan advisor, Sub-Commander T'Pol - and anyone who saw the photos of actress Jolene Blaiock that graced

Blackman gets annoyed when critics accuse him of repeating Jeri Ryan's Seven of Nine look, arguing that T'Pol's outfit is not "sprayed-on" to showcase her figure, as with Ryan's. "We've got T'Pol in a Vulcan sub-commander uniform," he stresses. "She's military. She's not civilian. It's a close-fit outfit, certainly, because she's a beautiful woman and

in a whole new light.

fit closer, partially because I can - because



original series - but with an eve on making them seem new again.

The Suliban, Star Trek's newest recurring badness, also dress tightly. To create a sense of alien-ness about them, Blackman created stitched together in such a way so that the fabric spirals around the body. "What you don't see is seaming in the usual way-you don't see where the sleeve goes into the body. sculptural bits added to them, to sort of augment and define areas, and the garments allight, very active --- they can be pretzel-people and put their heels behind their heads if they want to in these outfits. There's nothing to restrict them."

[Linda Park, playing Ensign Hoshi Sato] is also Ryan was. "So I sort of take umbrage at that."

Blackman enjoys the new series' investigaseem." He explains, "For all their beautiful grooviness, they are Vulcan just like the next person. They have their agenda, and groovyis about in a big way: What is all this Vulcan we only seen the good ones, and are there agenda?" Just as fans will get a new slant on

With such a mindset, Blackman says hell before. "I didn't have to be battered too much training - all of those years having to conwas doing in a new way -I'm pretty good at that. I can jump into that pot and be really it all new." To boldly design what no one has worn before. 3

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Dan Curry

With the latest Star Trek series, Enterprise, journeying back to Trek's very roots, it's only fitting that those responsible for nurturing the universe in its early years should come along for the ride.

Visual effects producer Dan Curry has definitely earned his ticket, having worked on all four prior incarnations of \$5ar Trek, first as the Title Designer for \$5ar Trek IV- The Voyage Home amid the early features. His main tenure, of course, has come as a visual effects supervisor during \$5ar Trek: The Next Generation's early seasons, bumping up to visual effects producer for the last two years of TNG and all of Voyager, as well as all of Deep \$pace Nine from its second year onward. He also designed titles again for Voyager, DSp, and the feature Generations, Collectors of Hamilton's Star Trek plates will also recognize Curry's name for his breathtaking work on the Voyager Collection.

As VFX producer, Curry oversees the work of two alternating supervisors on Enterprise. Since Voyager's Fourth season, those two have been Ronald B. Moore (who dates back to TNO's pilot as well) and Mitch Suskin—both of whom signed aboard for this latest Trek. With only a few months between the end of Voyager and Enterprise's launch, that existing relationship proved invaluable: development on the new show was already well underway during shooting in March and April on the outgoing series' climactic finale "Endaame".

Back... to the Future

Curry says his team has faced an "interesting quandary," in that Enterprise is set before the original series, whereas today's technology is far better than what was available when the sequels—set in its future were made.

"What we want to do is make them look like they could have evolved into the stuff that happens later on," he explains, "but make it as cool as possible and exploit the technology that's available and better than before."

In keeping with Curry's goal of remaining consistent with the past while still dazziling the audience with originality, his team has reinvented much of Trek's famous technology, particularly the phasers "fifterence will be more subtle—"cause, you know, a beam is a beam — but we're trying to make it feel like it's more in the air, so we're building in heat ripples around the beams — stuff like that."

Another area of concern was Trek's other signature "Beam" effect the transporter." It think the biggest challenge — which sounds like it shouldn't be, but it is — is trying to reinvent the transporter so that we can do it truly three-dimensionally but keep it within our traditional budgetary limitations that we usually apply to a standard transporter, and, yet, not make it look more futuristic than the ones we did for TNG and Voyager! Our goal with the transporter has been, if it really works, how would it really look?"

Curry intention to illustrate people actually being constructed out of minute particles of energy, while also showing how the airspace in which they're being created is affected. An added consideration, he says, was how to apply new developments to future effects down the line. "We're trying to make a generic transporter [effect], a 3D event that we can stretch into almost [anyone's shape]," he explains." So that's the challenge we're trying to do it economically, but so that it's got that level of personalization."

Those Are Klingons??

Before the series debut, fans were abuzz with curiosity and treplation regarding how well *Enterprise* will fit in with established history. Curry has no fears. "I have complete faith that it will capture the audience's imagination and be a big hit," he comments, speaking to the Communicator midway through the production period, on the new show's acceptance as valid.

One of those hot topics prior to "Broken Bow" has been the decision to maintain the Klingons' ridged foreheads from the films and latter TV series, rather than their smooth-domed look from the 1960s. The pliot reveals Earth's first contact with the Klingons, and though the series is set before Kirk's days, they do indeed sport head ridges.

Curry recognizes the dilemma fans might have with this, but hopes most will accept the decision. "I would use an analogy," he

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"You would think someone like myself, after 15 years, would be kind of jaded and blasé about it But for some reason, this show has rekindled our energies..."

says, that Lawreite Olivier was once in a movie called The Entertainer. It was about a guy who was a vaudevillian who wasn't really all that good. After the movie, everyone was praising Olivier for his performance and saying. How did you get that almost-good performance? It was perfect for the role! And he asid, I just did the best Loculd.'S ot har's kind of what we're doing—we're just doing the best work we possibly can and letting it speak for itself."

The Suliben: Aliens Bent on Destruction

As viewers saw in the pilot, the Klingons are not the only potential adversaries featured on *Enterprise*. Others include one group of the Suliban, a recurring enemy whose abilities and technology provided a siew of hurdles for Curry's team.

"We had big challenges with the Suliban and the temporal chamber, with the pre-echo effect and, of course, the Suliban's remarkable physical capabilities," he notes. This species has a "skeletal restructuring" ability, allowing them to flatten themselves out, squeeze through door and wall cracks only a few inches wide, and turn their limbs a full 360 degrees — making it nearly impossible to restrain them with conventional means such as handruffs.

Working on those aspects, like the rest of the production, takes in the work of the show's off-lot vendors, like final compositing of scene elements and additions at CIS, and the computer-generated imagery of houses such as Foundation Imaging.

"Ron [Moore] has, working with Paul Hill at CIS, been focusing on the temporal chamber stuff, and it's come out beautifully," Curry says, midway through the pilot's post-production period. "And I've been focusing on, among other things, the Suibbans [dislocation capability], again working with John Teska out of Foundation." The Sullbans's abilities have required a combination of live actors and computer-generated characters. As Curry explains, "We use a scan of them, a texture map, so they have — well, not "super-human," but capabilities that normal humans don't have. Some of that is extremely difficult."

These are the Voyages...

Of course, given the name of the series, this first starship Enterprise is among the most important visual effects Curry's team has created. This has been a particular challenge, in that only 150 years have passed since present day, as opposed to the 300-plus years until Kirl's era. As such, many feel the "new" Enterprise should appear less advanced than Kirl's NCC-1701, while still managing to look impressive on-screen — no easy feat, to be sure.

But like the rest of *Enterprise's* designers and craftsmen, Curry is not intimidated by this challenge. Quite the opposite, in fact.

"Look at how rapidly technology changes." he cautions. "itsy overs ago, people were shooting cap-and-ball rifles—muskets, mostly—and beginning to cross the country in wag—ons that would take a year-and-ahaff, a trip to China could take two years. So there's been alt of ground covered in that 150 years. and the rate at which technology and the evolution of human capability occurs—at an ever-more accelerated pace. 150 years from now, things could be fairly incredible! Unfortunately, we won't be around to see it."

One new wrinkle in operation this time around for the entire visual effects team is the in-house addition of a CG artist. While illustrator Doug Drexler (and Deep Space Nine Technical Manual co-author) is hardly new to

the Irek series after seven years on DS9 as well as Voyager and the past three films, he returns to the staff after picking up two years of CG modeling experience on Trek from Foundation Imaging. And, he still has that Academy Award for makeup on the film Dick Tracy on his shelf: "We're elated that Doug is back in the fold with Enterprise," Curry adds, "And because of his now very strong CG experience, we have an in-house guy who has terrific capability."

Historically, such final CG prep work and design has been done by artists at the out-side FK houses, monitored by those at Paramount. "Having Doug there now." Curry say-"is really a wonderful asset because we can rely on him to either build complete models or do preliminary models that are then taken to completion."

Strenge New Worlde

Curry sees his work on Star Trek as a continuous evolution, noting that with each episode or film, "we're challenged by the writers and producers to come up with something new, which then becomes another part of our arsenal of creative tools to meet the challenges that the show presents us."

And all the talk about this new series not being "more of the same" after the past three is not just talk, he says: he looks forward to *Enterprise* with renewed fervor, and the many new challenges it presents.

"The thing that distinguishes this is the new, fresh attitude everybody has," he adds. "You would think someone like myself, after 15 years, would be kind of jaded and blase about it. But for some reason, this show has rekindled our energies, and so we're all as fresh and eager about it as if it were our first job." O

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AUGUST 12. 1977.

Astronaut Fred

Haise peered at his

control panel.

rechecking his instruments. NASA's

specially-modified

Bosing 747 was

cruising at 7300 meters (24,100 feet).

carrying on its

back the speceship
Enterprise, with

Haise in command...

Fred W. Hoise, Ir., Apollo 13 astronaut and first commander of the spaceshil Enterprise. Hoise flew the first Approach and Landing Test of the NASA space shuttle In 1977. NASA photo S-76-28475. Photo: NASA.

FIRST CAPTAIN OF THE FAPRISE

by Michael Okuda

:: ASTACHAUT FAED HAISE

PIDNEERS

August 12, 1977, Astronaut Fred Haise peered at his control panel, rechecking his instruments. NASA's specially-modified Boeing 747 was cruising at 7300 meters (24,100 feet), carrying on its back the spaceship Enterprise, with Haise in command. At his side was fel-

construction of a space station. But a failure could set the space agency back for years.

Failure could, of course, also be dangerous for the two astronauts flying the *Enterprise*. But then again, they were both experienced test pilots, and for a test pilot, there is no chal-

tooly as planted. Haise hanked kinterprise to the right as it climbed, causing Haise and Fullerton to feel almost a full "g" of acceleration. The force pushed them gently back into their seats.

This was the first free flight of an entirely new, unproven vahicle on which NASA had gambled its future. Failure could set the space agency back for years.

low astronaut Gordon Fullerton. In a few moments, three explosive bolts would detonate, and Enterprise — also known as space shuttle Orbiter Vehicle 101 — would make its first flight. NASA called it the Approach and Landing Test program.

On one hand, this first free flight of the space shuttle was a decidedly undramatic affair. No huge rocket boosters would blast into the sky. No flery reentry, either. Enterprise would

No flery reentry, either. Enterprise would merely ride piggyback into the air on the NASA airplane, then glide back for what Haise hoped would be a gentle landing on the desert runway at Edwards Air Force Base in California. Undramatic, except for the fact that this was the first free flight or within NASA had gambled its future. A successful flight would help open the foor to new worlds of science, medical except.

lenge to be relished more than being the expr first to fly a new alroraft. Haise had ridden a Saturn V rocket and flown to the moon on Apollo 13, but even that couldn't compare to this assignment. Had the III-fated Apollo 13 landed on the Moon, he would have been the sixth human to walk on its surface. But he was about to become the first to command the space shuttle.

he flight plan called for Haise to preset the shuttle's aerodynamic surfaces to generate a predetermined amount of lift at separation. When the explosive bolts fired, pilot Fitzhugh Fulton would nose his 747 sharply downward as the shuttle pulled up. The maneuver was calculated to prevent Enterprise from hitting the mother

Haise counted down the seconds. At "zero," Haise pushed a button. He felt a dis-

Somewhere deep in the shuttles electronic inmands, the acceleration also disloged a tiny speck of solder that had somehow escaped preflight inspections. The speck landed somewhere it shouldn't have, causing a short circuit in one of Enterprise's four main computers. Instantly, a warning light flashed. Gordon Fuller, ton reached up and flipped a switch on an overhead panel, disabling the errant computer. The shuttle's control systems were designed to lock out any one computer that disagreed with the other three, but neither pilot wanted to depend on the automatic system. Sepecially not on the first flight of the most heavily computerized spaceship ever built.

OV-100 had been the first space shuttle til come off the Rockwell International assembly. Inte in Palmdale, California. The test vehicle was to have been named Constitution. What NASA hadn't counted on was the enthusiasm of Star Trek's fans, who were eager to see a real-life counterpart to their favorite starship. Organized by Bjo Trimble, thousands of fans write letters to President Cerall Grod. who

79

ENTERPRISE SPECIAL EDITION





urged the space agency to change its plans, 50, on Sept. 79, 1976, as a Marine Corps band struck up the "Theme from fare Trek." NASA administrator James C. Fletcher dedicated the Enterprise, the prototype for America's new space shuttle fleet. Among the guests at the ceremony were Gene Roddenberry and most of the original Star Trek cast.

Haise was not displeased with NASA's decision. True, he'd been far too busy to see *Star Trek* during its original network run. His work as an Apollo astronaut in the late 1960s left

precous little time for such frivolities as television. Nevertheless, Haise had managed to catch most of the episodes in reruns over the following years. He'd not only enjoyed the adventures of Captain Kirk and his crew, but had come to regard Roddenberry's creation as something of a spiritual descendant of the real space program. And if naming his orbiter for a fictional starship helped increase public awareness of the space shuttle, that was just fine with Fred Haise.

At the moment, however, Enterprise was not a starship, but a subsonic glider. Haise made a 90-degree turn and was pleased to find its handling was crisper and more responsive than it had been in the training simulators. A second wide turn pointed his ship toward the runway.

The shuttle had, of course, been subjected to grars of testing. Wind tunnel tests, scale model studies, computer simulations, you name it. But in the end, there's always the possibility, even the likelihood, that simulations and tests won't catch everything.



There's no substitute for an actual aircraft on a real flight. And that's where Haise and Fullerton came in.

At an altitude of about 500 meters (1700 feet), the flight plan called for Enterprise to approach at a dizzyingly-steep glide angle, just as a shuttle returning from space would. As Fullerton reported on speed and altitude, Haise pulled back on the stick. Enterprise slowed its desent for final approach, trading forward speed for a more gentle glide. At 100 meters (300 feet), with just seconds of flight remaining, Haise hit the button to deploy the

landing gear. The space plane's wheels touched the ground at over 320 kilometers per hour (200 miles per hour), kicking up a cloud of dust. Haise eased on the brake pedal, and the ship gradually rolled to a stop. The first free flight of the space shuttle had lasted five minutes and twenty-one seconds.

Fred Haise's prototype orbiter would never fly in space. Still, the success of Enterprise and the Approach and Landing Test program was the first step in a new era of space exploration that would reach into the next entury. The first captain of the spaceshi Enterprise smiled.

Mission accomplished. 3

Michael Okuda is the Scenic Art Supervisor for Star Trek and is co-author of the Star Trek Encyclopedia, the Star Trek Chronology, and the Star Trek: The Next Generation Technical Manual. He really wants to be the first graphic designer in space.

the Star Trek mythos sets

this shorthand review for



Jonathan Archer

AS A NATIVE OF THE PRESENTANCE FRA 2 NATIVAL AS SORN TO A FAMILY FEED A

Untortunately, the overprotective Vulcans—as cultival mentors to humans — actually slowed humanity's drive into space, and Archer's father never lived to see his space-ship fly. The new captain, who took comman in 253, never hugget that.

Armed with a Warp-5 ship, Archer now finds himself with an incredible opportunity-leading his crew of 78 as the first wave of explorers enjoying a quantum jump over the scale of travel previously possible. His chief engineer, the irrepressible charile "Tip" Tucker ill, is a bit of a protiege wide the regality eartitude toward Vulcans is challenged by the inclusion of one as his science officer, sub-Commander TPoL

Archer has a strong sense of duty, but he's jos osmewhat of a renegade and not afraic to buck authority when he knows he is right teven so, he already feels the weight of histon popn him and realizes that all his actions or his historic mission, even his logs, will be crutilized and studied by generations of cap ains yet to come ains yet to come



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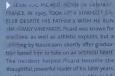
Kirk's final legacy came as he exposed a conspiracy to derail Federation-Klingon de tente, which had framed him as the Klingon Chancellor's assassin.

The Emmous indy's man is an accompanied equestrian and counts Abraham Lincoln among his heroes. The headstrong Kirk amassed almost as many reprimands as the did decorations, including 17 separate temporal violations. Uniquely, Kirk is known as having died twice, both times a hero: in 2930, on the successor Enterprise's maiden run saving El-Aurian refugees, and in 2371 to save verdidan III, after living in a time vortex which and actually rescued him before.

enter seat



PICARD



Atter serving 22 years on the U.S.S. Stargazer/Xahog over in a cisis shert his captain's death. Picard won command of the Heet's flagship, the U.S.S. Enterprise-D in 2962, and after its loss the U.S.S. Enterprise-D in 2962, and you've the U.S.S. Enterprise-D in 2962, and of the U.S.S. Description of the U.S.S. Enterprise-D in 2962, and the U.S.S. Enterprise-D in 2962, and the U.S.S. Enterprise-D in 2962, gained during his temporary assimilation), He was also the first outsider named Arbitet of Succession to determine a new leader of the Kilngon Empre.

Picard's many interests include drama music, literature, theoretical science, horse back riding and especially archeology, which at one point he nearly pursued as a career. Despite several significant romances he has never married, and indeed avoided children until his years on the family-bearing Enterprise-D.



Benjamin SISKO

ARAMAIN LAWFITE NISKE WAS BORN IN YEAR THE NISKE WAS BORN IN YEAR THEM YEARS ATTENDED HIS MADE AND THE NISKE WAS BORN IN YEAR THE NISKE WAS BORN IN YEAR THE NISKE WAS BORN IN YEAR WAS BORN IN YOUR WAS BORN IN Y

As commander of the U.S.S. Defiant, Siska was at the apex of the Dominion War, and ilp lead the resulting alliance of Federation, Kingon and Romulan forces which finally found victory.

Sisko is passionate about his hobbies, inluding cooking and baseball. He had recently wirried Kasidy Yates and had a baby on the way — in addition to his beloved son Jake when only months later he was shockingly called home? to be with the Prophets. Thus, lisko is the only one of the five captains seen



Kathryn JANEWAY

SATHYPM JAMESLAY HALLS FROM BUTCH INICIAIN, INC. The daughter of a Startinet All mittal new real/i solitation for jaining 5Linter carrie from ingranday, wiship Ammile Tathan

rier finit pretincy was the USS of yare year as shortly nice its launch to gry like year. As you have you should not seen a sound your separation of the Delta Quadrant — along with a Maquinian that pursuing — by an entity known if the Caretaker When a direct return proving continuous productions of the production of

raneway loves music, pool, and especially offee. The loss of her ship, presumed do will contact was made four years later, cooling a planned marriage.

No other captain has ever had the burds of maintaining Starfleet protocol and redel in on ethics in such a vacuum. To her creil neevay — who mixed her discipline with a more maternal warmth, given her situation is used and helped de-mystify the Borg on the other warms of the control of the liberth and tallled more First Contact shu libers than any captain since James Kirk.

Conjectural dates courtesy The Star Trek Chronol by Atrice and Denise Okuda, Pocket Books ENTERPRISE SPECIAL EDITIO

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Have you had not always and about the new way to celebrate star Trek's latest TV series in your own community with a link to others around the country? Based on the success of 29 partes worldwide for the finale of Voyager, the Official Fan Club and cosponsor's are encouraging and supporting local fans in their efforts to host their own viewing party for Enterprise with friends each week.

Fans can register their party on-line, and send in video and photos from their gatherings. So, find out if there is a local party in your area already, at a hobby or sci-fi store, or private home, or start one on your own. Bring a friend that has never seen Star Tek before, if you can find one!

To get more information and register your party, visit our Fan Club website www.fanmedia.com. Have some friends over and "MAKE IT ENTERPRISE TONIGHT"!

CONTINUED FROM PAGE 9

(EDITOR'S NOTE — By now, Ric, you'll know that Enterprise is hardly Earth-based. Hope you have gotten caught up in the Right Stuff-like feel of it all.— L.N.)

HERD OF THE ELRSS

By now I'm sure that everythe has read

(and obviously seen) the July 14-20, 2001 issue of TV Guide, featuring an article about the controversial new Star Trek series Enterprise, including an interview with creator Rick Berman, and a mini-poster of the "new" starship. I would like to offer my opinions concerning the details at hand.

First of all, I think Enterprise would be an appropriate title for the new series. For 35 years, the name STAR TREK has been synonymous with the adventures of the United Federation of Planets—the original series, the animated series, The Next Generation, Deep Space Nine, Voyager, the movie saga, novels and reference books, etc. Since the time line of the new series is dated after Zefram Cochrane's first warppeed flight in 2065 (XFIPST Contract), but before the formal establishment of the UFP in 2161 (NIOS, Season S, #MY), the term "star trek" should not apply here.

Second, the issue over the "appearance" of the Klingon Empire.... In actuality, there was no "genetic engineering," and no "viral mutation," as O'Brien. Bashir, and Odo had suspected.

Here is the true answer: Fred B. Phillips, TOS make-up designer and creator, stated that both he and Gene Roddenberry had always intended for the warrior race to have their distinctive rigid foreheads. However, due to the production budget restraints at Deslu Studios, and with the inferior make-up techniques of the 1960's (the only "advanced" prosthetics in those days were Spock's ears), and it was not fessible at that time. That is why the Klingons did not have their true appearance until the first motion picture, which was released in 1920.

Now for the real kicker, Through the naked eve, it is obvious that the ship featured in the infamous TV Guide pullout is nothing more than a redressed Akira-class vessel from the 24th Century (featured in First Contact, DSq. and the finale of Vovager)! The actual ship, named S.S. ENTERPRISE (but no given registry number), is pictured on Page 137 of The Star Trek Encyclopedia's second and third editions. It was designed by Matt Jefferies, TOS art director, (It had been one of twelve concept designs for the Original Series' Enterprise, but was not approved by Gene Roddenberry.) It is, however, featured in ST:The Motion Picture as part of a mural on the recreation deck wall of the refitted starship. The mural depicts four famous vessels named ENTERPRISE: the U.S. Navy's aircraft carrier CVN-65, NASA's first space shuttle. the aforementioned S.S. Enterprise, and the Federation flagship, NCC-1701.

What has been the main element that has made the Star Trek phenomenon so successful for 35 years? The answer can be summed up in just on simple word — CONTINUITY! ... I

strongly suggest that you scrap that Akira "vessel" and use the ship that is supposed to be

JONATHAN HAYES

(EDITOR'S NOTE — Jonathan, if we discuss the S.S. Enterprise seen on the STIMP ree deck memorial, let's go all the way: the contemporary Star Fleet Spaceflight Chronology book from Pocket Book, now out of print and outdated by the TNG timeline developed later, clearly labels this as a commercial passenger liner. And the last time I checked, no one ship had a monopoly of the name Enterprise in any era. But read an ...—L.N.)

... How can it be that a ship designed by Alex Jaege for the Star Trek present (of First Contact) be found on the new series Enterprise that is set over 200 years prior? The only logical reason that I can summe that can be explained away is that the engineers of the future enjoyed the overall look of that long-ago ship and put it to use for the new Akira class vessel.

BOBBY GRIFFIN

Let mefirst start out by saying that believe scott Bakula is a very good actor and will be very good on Enterprise. That being said, I do have one major concern about his casting Sakula is probably more well known than Patrick Stewart, Avery Brooks and Kate Mulgrew were before their respective roles in the Star Trek universe. As such, as Enterprise heads into the future towards is third, fourth

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86

and fifth seasons, Mr. Rakula may have a change of heart and feel as if he wants to move on to other things. I'm not saying this will happen, but if it does, it would be a huge blow to Star. Tek. I think having someone so recognizable in the Captain's chair is a mistake and could have a profound impact if he should tite of Star Trek and want to leave. If a lesser know actor or actress was the lead in the series, and they departed, it would not have the potential impact that a major star like Bakula could have. I will be watching Enterprise from the moment it arrives on screen and I know! will enjoy Mr. Bakula's portrayal as Captain Archer, I just hope egos don't interfere and his

ELLIOT K. CHALEF

(EDITOR'S NOTE — Legally signed contracts with promises of future development deals aside. Elliot, your fears are unfounded. As you'll read this issue, Bakula has been an original series fan, stared in a fan-popular gener series already, and fully knows what he is getting himself into after a lot of self-reflection and growing excitement about the opportunity And he also knows what happens to actors who break contracts in hellowood! — LN.)

TIME TO GROW UP

In every single issue of the Communicator, there's at least one letter about whether Rick Berman is betraying (lower your heads, every-body) "Gene Roddenberry's Vision." The criticism that is directed to Berman's decisions regarding upcoming movies and series often refers, in one way or another, to "What that Infi-del is doing to Gene's baby this time." Not surprisingly, we've been seeing a lot of that in the commentary about Enterprise (see last Issue) by fans who think THEY are the only ones who Issue who is the Standard Stand

Well, I, for one, think it's about time we grew up and realized that Gene Boddenberry is NO LONGER responsible for what happens with Star Trek. Nobody will ever deny that he was the one who created the core of the universe we all love, but we must, once and for all, accept the fact that he is the one who chose Rick Berman to take his place (check page 16 of the TNIC Companion) and that, if Trek does not move forward. It will perish. This will he hard on some of you, but Star Trek has become a lot more than "Grees baby." It has grown and developed (as all bables do) into something else. Speculate as much as we want, we will NEVER know what "Gene would have thought" of DS9, Voyoger, Enterprise and the latest movies — and that's just fine. If you've continued to follow those great stories after the first couple of seasons of TMC, I have news for you, you're not just a fan of Gene's Trek — you're a fan of Berman's Trek, Michael Piller's Trek, In Talvior's Trek et Talvior's Trek will have Julies's Trek in Talvior's Trek et Talvior's Trek will have Julies's Trek in Talvior's Trek et Talvior's Trek will have Julies's Trek in Talvior's Trek et Talvior's Trek will have Julies's Trek in Talvior's Trek et Talvior's Trek will have Julies's Trek in Talvior's Trek et Talvior's Trek will have the start of the Talvior's Trek et Talvior's Trek et

In short, all trekkies should always be grateful to Gene, but I believe Rick Berman has EVERY RIGHT to take "the franchise" wherever he sees fit — and the man has been doing a terrific job.

> HUGO DART RIO DE JANEIRO, BRAZIL

I'm pleasantly surprised to have discovered that the writers and producers of Enterprise are really doing their research.

For instance, the new series will feature aliens called the Axanar. In Star Trek lore, there is something known as the Axanar Peace Mission, and before that, Garth from the TOS ep "Whom Gods Destroy" had fought in a war with the Axanar species. These aliens have never here chosen to street a series of the Axanar species.

GERALD JAMES SEWARD SAGINAW, MI

AITING TO SEE

If have been a fan of *Star Irek* for many years. I grew up watching the Original Series in syndication, then more recently the feature films, *TNG*, *DS* and Voyager. Lonsider myself a true fan of Trek, and have enjoyed all off the shows and movies more-or-less equally. I've also tried to find out as much as Louid about each new show or movie before it hit the air or the screen so I'd know what to expect. (I'm one of those fans who devours those spoiler postings on the internet.)

As is such, I've been keeping my eye on the 'Net for information on what is to be the fifth I'V installment of Trek, Enterprise. I've tried to access as much information as possible before forming an opinion that I felt could be shared.

the new series with both excitement and trepidation. Like many fans, I had wondered if Rick Berman might be headed to the well too soon after Voyager for a new series. And with so many possible premises being bandled around—everything from a 26th Century show to a fan-requested Captain Sulu series to the way-out "Birth of the Federation with future villain" possibility— it was hard to know what to think.

...When the announcement was made that Scott Bakula had been selected to be the captain on this new show, I must say it was both a shocking and pleasant surprise. Not since LeVar Burton had been chosen for the acst of TNK had seen what could be called an "established" star cast in a regular Trek role. (I knew for a fact they'd pull in all of the Quantum kep fans for sure!)

I've also since had the chance to see the next of the actors chosen for the cast, and seen some of the background created for the characters and the show. I have to admit, I am impressed. What I have seen does occasionally bend the rules of frek continuity (and don't think that's a new complaint from fans), but not as much as I expected. The information—if it is accurate — seems to be well thought out in relation to the initial concept of the beginnings of Starffeet and mankind's first true steps into the larger stellar community.

I will admit that I still have some reservations about a new show so soon...! still think that they could have given a year or two meatorium on Trek to keep fan interest going rather than try to rush a new show out just to 'fill the gap' left by Woyager. And yet, I actually cannot wait for the new show to premiere, if only to get a new dosage of Trek each week. I look forward to seeing how well they can hold to established Trek history, yet tell new and excitings stories each time.

So as you can see, I am very much of two minds on this new show and its potential. I truly hope this latest — and yet earliest — chapter of the Star Trek saga can satisfy me both.

NICHOLAS ROCHE MIAMI, FL NJR75003@GATE.NET

I have a group of friends who share a great appreciation for Star Trek and have been a fan since its incept in the 1960's. Although I (we) look forward to the new show, Enterprise, we do have some concerns.

It was Gene Roddenberry who named the

is the reader (viewer) to become involved in the story if it has glaring and irritating

As a going-away gift when I was transferred from Tempe, Ariz., to Phoenix, Ariz., my group gave me the definitive book on the Star Trek, The Star Trek Chronology, which is the time-line for the saga. Your change makes the book erroneous. The changing of the name of the first captain strikes the quick even harder than when the memory of the psychologically stable character of Zefram Cochrane was violated in First Contact by making him a confused drunk.

Please reconsider your plans and regain perhaps the best Sci-Fi ever brought live on the

DONALD P. BAKER

(FDITOR'S NOTE --- Just to avoid any linaering confusion for everyone, continuity has not been voided as the NX-o1 Enterprise is very much of pre-Federation era and registry. It has been pointed out that order mention of the Enterprise captains of the ships, the notes on their dedication plaques, aetc., all have NCC reaistry numbers from the Federation era, and are figured from those. Archer is very definitely the "first" captain to hit deep space, just as every generation has its first. As for Cochrane, well, the man was hardly "confused" in creating a groundbreaking ship in the midst of postwar squalor — but throw timetravelers and a first-time-ever alien attack at you and see how you react! - L.N.)

By following the themes of exploration of space, and of the human condition, Enterprise will rejuvenate the franchise. The possibilities in this series are endless. This type of prequel allows the writers to focus more on the exploration, its dangers, and wonders. Technology has been the focus of the last

first steps towards entering into a wondrous

JOHN WILLIAMSON

After watching Trek for most of my life, it is with regret that I am saying goodbye to the TV franchise at the end of Voyager. The reason is very simple. Enterprise just doesn't interest me.

Star Trek has always fired my imagination with fantastic tales of the future and a vision of a better life for humanity. Unfortunately, the creators of this new series have decided to rewrite most of that history and revisit a pre-Kirk era. This is not what I want from a Star Trek series and as such, I will not be watching.

I hope this new series is short lived and we see a new series set further in the future which can re-ignite the imagination of the fans.

SHANE KLIESE SHANOK@PRIMUS.COM.AU

I... live in Germany and I have been a fan for

... What dude at Viacom's Marketing Department had the brilliant idea to name the new show Enterprise? Don't they know that in most countries in Europe and the Middle East

MARIA HANSMANN TÜBINGEN, GERMANY

suitable overseas title will no doubt be found to Trek's credit that so many international references of a united Earth have been and are always present in Gene Roddeneberry's hopeful future, and make it attractive worldwide to so many people regardless of national boundary



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the last word



What a great time this is to be a Sta Trek fan!

When I launched the Official Sta Trek Fanishbi in 1979, Gutually, this was before it became licensed by Paramount) with the release of Star Trek —The Motion Picture, not only did not envision the fan club still being around 22 years later (at least with me at the helm!) but I had no lede at hat Star Trek would still be going strong in 2001 and that it would have launched four more television series with four different crews. Back then, in 1979, it was hard to imagine any Star Trek without Kirk, Spock and McCoy steering the ship! Now, we not only think of Star Trek in terms of that original, classic crew but the names of Picard, Sisko, Janeway (and now Archer) are also ingrained as legendary names in the Star Trek pantheon of characters.

It has been with great pride that I have world most of my adult life. I knew Gene very well and was fortunate to have the opportunity to talk with him, on many occasions, about his creation and his vision of the future. I must admit that I am partial to the original series, as I grew up with It, and II was the adventures of Kirk and Spock which captured my imagination and inspired me to want to be a part of that world.

As a 'little person', who only stands a feet a inches tall. I desperately wanted to find ways that I could fit in with the rest of the world and have people judge me for me — not for how small I was O. Course, it's never easy being different, especially when you're growing up. One day after school (I think I was 142 years mid) my older brother as usual made the TV decision for the and as he would waith story Trek from time to time after school lended up watching my first episode with him. As fate would have it, it was "Platos Stepchildren," in which we meet the Platonians with psychokinesis power and (most important for me) Alexander, a "little person," who is, in essence, their court jester, due to a pituitary deficiency that made him "little" and also unable to have the same powers as the rest.

I connected to Alexander instantly. At one point he ask Kirk what it's like where he comes from and the good captain replies: "Alexander, where I come from, size, shape or color makes no difference." That line, and that moment, inspired me and, by the end of the episode, I was wishing that I, too, could beam aboard the Enterprise, like Alexander, and live in a world where I would not be judged by my size and, to top it all off, explore strange new worlds on a sleek starship.

I remember it very clearly today and how my life changed after watching that episode. Strange how a television show can affect one's life, but it is a powerful medium, And we receive letters here all the time from fans whose life has changed because of the show.

I soon became interested in Star Tek fandom — what an eye openel Here were people, like me, who loved Star Tek Its message, its characters, its philosophy and not to mention its cool starship and allens! Ifet at home there. Over the years, as I have grown older, I have been blessed to have had the opportunity to make a career out of running the Official Star Tek Fan Club (and other clubs), and I have had the unique opportunity of meeting and getting to know many of the cast and crew members who have made Star Tek come to life over the past 35 years. What a talented group they are.

I am especially proud to know the man I am especially proud to know the man who has kept the Star Trek flame burning insice Gene's death, Rick Berman. As many of you know, Rick has been onboard since the first days of fire Next Generation and played an important role in the rebirth of Star Trek. At Gene's side at that time, and then taking over the reins upon Gene's death, Rick and his incredible team of designers, writers, producers, and actors have carried Star Trek proudly

into the 21st century Now, Rick and another important team leader, Brannon Braga, have aunched the fifth series based on Gene Roddenberry's original universe, Enterprise, This is the series which I am most excited about and is, for me, the one which harkens back to the days of the original series. Set in a time before the adventures of Kirk's Enterprise NCC-1701, the show gives us a glimpse of how all things Star Trek came to be. In essence, we're in on the loke, so to speak, as we watch Archer and his crew discover phasers and tricorders and transporters and other Trek technology. We'll watch Starfleet grow and develop and see the first crew venture into deep space, and witness their first meetings and early relationships with Klingons, Vulcans, Andorians, and tory and we'll be there to watch it happen! It is virtually a Trek time machine. And, like the original series, I am certain Enterprise's stories will entertain, inspire and make us think.

As our editor, Larry Nemecek, has said, we will be bringing you the very best coverage of the new series along with important features on all the Treks which have come before it right here in the pages of the Star Trek Communicator. I hope to be communicating some mew thoughts as well in this Last Word column each issue going forward. As the founder of this magazine I couldn't be prouder of what our team has accomplished over the years and now our new parent company, Decipher Inc., is working with us on all of the changes you will be seeing in the not-too-distant future. Look for an expanded Fan Club with new of refings and a new look that ties in to firsterprise and brings you the very best of 35 invended this production.

If you know a Star Trek fan who isn't a member of The Official Fan Club, tell them about us—encourage them to Join. I'm glad I discovered Star Trek so many years ago; I hope others who have never encountered the positive message of Star Trek will experience it for the first time with *Enterprise*!

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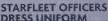


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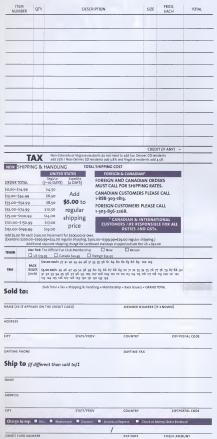
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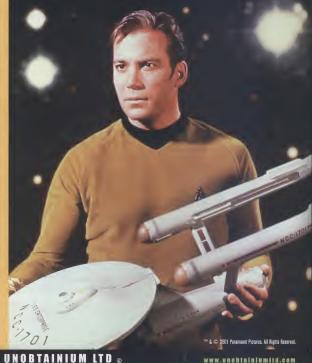
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